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Observations

On Smoking and Advertising.

LONDON, July 19, 1906.

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In other words, we cannot understand how they in Europe can enjoy dried cigars and they cannot understand how we can possibly enjoy fresh, humid cigars, and that difference in cigar taste represents a principle expressed in thousands of other directions. That principle is the indigenous fact that establishes type distinctions. One country wants wet, humid cigars, another dry and crisp cigars just as one country consumes corn as a food while others reject it. One country wants wine at the meals and another uses water only. One country has

OBSERVATIONS

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In one country every locomotive has interchangeable parts; in Europe there are no interchangeable parts and any defect sends the locomotive back to the factory. In one country the people in cars face one another, in another all face one way. In some lands they read from right to left; western Europe and ourselves read from left to right. In certain countries payments are made by checks or drafts; in others all payments are made with the currency of the land and in cash only.

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The one point I have always insisted upon is this namely: I have always declared that the publication of **THE MUSICAL COURIER** in any of its departments—Art or Trade—was a business proposition just as a daily paper is a business proposition, for I know that any other view of the question would be false and would lead to dismemberment and dissolution. It was only through a rigorous insistence upon that principle that **THE MUSICAL COURIER** won out, and, curious to relate, the very victory,—the first and only one of its kind in the history of journalism—was held against me as an evidence that I was wrong. Had I been right in the estimation of these critics they could not have criticized me because then there would not have been, because there could not have been, any **MUSICAL COURIER**.

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Face the world with any principle; I don't care what it is or in which direction or how you do it; but face the world with a principle and you invite opposition, because you at once interfere with individual interests and plans and schemes.

It is unavoidable.

Let us say, as an example, that from tomorrow forward as a matter of journalistic conscience, this paper will antagonize Wagner's operas because of the morbidity of the text, the exhibition of incest to the youthful mind, the pessimistic tendency of the works and the sensuousness of the music in its application to the lubricity of the episodes. Suppose this were done.

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And yet how could the paper have succeeded otherwise than on just such a basis, viz: representing a journalistic conscience and having the confidence to demand recognition of its work by insisting on the business law that money must be paid for its advertising spaces!

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Naturally, I never had any confidence in any one associated with **THE MUSICAL COURIER** who could not insist upon the enforcement of our business theories with enthusiasm; I had no confidence in such a person because, feeling as I always did, that every dollar paid into this office meant more than equivalent in returns, I knew that those who could not demand payment were either worthless in their contributions to these columns in their own estimation or they had so little confidence in journalism that they never properly were a part of it. I felt very much as if they were dishonest in proposing to give free of charge that which others were paying for; I felt frequently that they were too stupid to be honest, and hence they were doomed to get out of the horizon of this establishment.

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is one that needs some airing although I do not believe it is unique in the newspaper business; there are fools on all papers.

Ethics and Advertising.



VERY few persons, relatively speaking, have gauged the real meaning of advertising ethics. Probably the general conception of what advertising really is is still exceedingly vague and although it is the most powerful of all modern levers in commerce, finance, diplomacy, science, society and art, the underlying foundation upon which this tremendous machine has been constructed is hardly thought of, much less conceived.

We cannot expect people reared in the narrow circumscribed zone of productive musical activity to grasp this question of advertising at once and without preparatory schooling when we know that some of the keenest minds in commerce, manufacture and finance have permitted it to escape them, thus virtually delivering the market to their competitors who had grasped it. And just as in other lines of human work, so in the musical line will those who fail to appreciate the value to them of advertising continue to obscure their own careers or fail altogether.

It is because they do not appreciate the science of advertising that hundreds, nay thousands of music publishers and dealers find their shelves filled with compositions which should long since have been disseminated and made profitable in all directions.

It is because they fail to see the philosophy of modern advertising methods that many piano and musical instrument manufacturers are actually throwing their commerce into the coffers of their wise competitors.

It is because they cannot conceive the great value of publicity through the various forms of paid advertising that hundreds and thousands of fine musical talents decay every year and finally die in obscurity.

Therefore the following from the London Pall Mall Gazette has its value and must be reprinted:

An American musical paper which has a certain notoriety even in England contains the following amazing line in its issue of May 30: "Musicians who do not advertise have nothing worth advertising." Music in the old days, according to this idea, must have been in a very parlous way, for we have not so far known it put upon record that such men as Beethoven, for example, ever used advertisement for the advancement of their music; and what of Mozart, Gluck, Wagner, Verdi, and others who did not advertise in public prints, although in the case of Gluck and Wagner they carefully explained the meaning to be attached to their departure from the trend which music had taken in their time? It would seem to us incredible that Beethoven should send his portrait, with, let us say, a thousand thalers, to some large American paper, faintly trusting that by so doing his work might become known to the multitude at large. And yet this is the exact and logical conclusion of that extraordinary sentence which we do not hesitate to repeat: "Musicians who do not advertise have nothing worth advertising."

Beethoven received a donation from the London Philharmonic Society the officers of which, hearing of his financial distress immediately decided to come to his rescue while Germany and Austria remained indifferent. Had there been a MUSICAL COURIER in his day this could not have happened. Mozart died young and poor. As admitted by the amiable writer of the above paragraph Gluck and Wagner "carefully explained" and, in fact as an advertiser Richard Wagner was a genius; he understood the art long before that word was ever associated with it. His name actually sizzled

in thousands of publications for thirty odd years and when the questions cooled down and a danger of silence began to menace he started a fresh advertising boom. Verdi was incessantly advertised. His name floated on both sides of the Apennines and up and down in France on all sides and when the papers began to publish year upon year his income from the royalties on his operas his continued advance in fortune was secured. These points prove that even the best of works require publicity—otherwise advertising, to become known and appreciated.

Again, it must not be forgotten that in the days of Mozart and Beethoven advertising was not known as we know it today and had either of these two geniuses lived in a period of publicity both would have been enriched, positively enriched had they been properly advertised. Therefore musicians who do not advertise now, when advertising is the science of publicity "have nothing worth advertising" and if they have it how can any one know it better than we can? Who can assert that those musicians who do not advertise have written better works than Richard Strauss whose compositions are advertised? Who is the unknown? Mention him. It cannot be done.

Certainly, absolutely, musicians who do not advertise have nothing worth advertising, and when this paper made that statement it really enacted a law, for it can be made axiomatic. Does anybody know of any unknown great musical works, works that have not been or are not advertised? Mention them. Impossible.

It is because the advertising is an ethical question, its full dignity becoming gradually manifest to those who have not yet given due attention to its vastness and its power and its benefits, that it is bound to become part of every nation's life and art. It constitutes a beautiful study in itself. But it must be studied and there are some minds that cannot even get as far as studying it. A man, for instance, who will accept its benefits for 20 years (for every paper exists solely only through its advertising) and then claim that he disagrees with the methods pursued and does not even propose a plan with a guarantee back of it that it will succeed, to substitute in place of the so-called objectionable plan; such a person has never attained the mental dignity of understanding the sublimity of judicious publicity. It is the one avenue to fame and therefore I must cease discussing the question for the benefit of another for fear that I might transgress against one of its fundamental rules which insists upon substantial recognition for such work. One thing is sure and that is that so far as the present powers that be are concerned no one will ever again secure a living or a salary from this paper unless he first of all believes in himself and next in the absolute necessity of paying for advertising and demanding payment. Furthermore he must recognize the great ethical principle that a paper dare not advertise free of charge those persons who compete with the persons who pay for advertising. That is the great crime with which I have been charged, namely of refusing free advertising to musicians when their competitors and colleagues were paying. I would not submit to such a subversion of newspaper ethics particularly as the hypocrisy of such conduct could hardly be detected. I am willing to be charged with that crime for another indefinite period, but I can assure Mr. Strauss that if he pays for advertising, Mr. Reger or Mr. Debussy will not get it without paying, and Jupiter Annunciator knows I am right.

BLUMENBERG.



SCHUMANN AS A WRITER.

LETTERS OF HIS YOUTH.

BY ARTHUR M. ABELL.



SELF expression is the law of art; self repression is the law of action. The reticent Anglo-Saxon acts; the gesturing Continental feels; that is the rule for centuries ago. Robert Schumann, the silent creator of great music, was at once self expression and self control combined. Every measure that he wrote spelled concentration. The pianola-fingered schoolgirl who glibly dashes off her surface runs looks blankly at "Kreisleriana" or the "Symphonic Etudes." They express something deeper than the music or than art itself. They are weighty, not with the artist's conscious effort to depict his own emotion, but with the under-berate striving of a great soul actively to reach the highest in its own individual way.

It is this quality of expression balanced by reserve which made Schumann an embryonic literary genius. He had the sensitive assimilative soul of the poet. He was at once intuitively with all the intimate and subtle beauties of the world of nature and of art. He revelled in all fantasy, and his youthful brain heaped up flashing metaphors and suggestive thoughts in sheer unconscious riot. And yet he wrote not as Wagner, because his own thoughts and personality were pleasing to consider, not as many a budding genius, simply to turn a striking phrase; his words poured from his pen unconsciously—and always with the deepest sense unsaid. Schumann was color itself, force personified in his writings—and all without a thought for style.

They come in modest form, the writings of this tone poet. There are only two volumes of his letters, one of them edited by Clara Schumann, the other by Gustav Jansen, and one of his criticisms; and yet the grain within is golden, and the chaff but little. They tell the story of his life in simple, forceful phrase, and as such some extracts from them will be found of interest. Many of those most interesting from a literary standpoint will have to be omitted, but from the meagre reproductions some idea will be given of the quaintness and originality of Schumann's style.

To be sure, Schumann was an educated man. His rare singleness of purpose and reticence of spirit came not from narrowness of vision, but from his larger spirit. His father, who owned a respectable bookstore in Zwickau, near Leipzig, naturally gave Robert a thorough high school course at home. Here he took to the classics with great avidity, and had his independent views upon all the great litterateurs of the Greek and Roman ages. In a letter to his friend Fleschig he speaks as follows of his studies:

"I am through with Sophocles, except the Philoctetes, and have just begun the Crito, for which I don't care much, and don't understand some parts of it. Plato is a matter of taste. Tacitus and Sallust attract me very much, but Cicero I simply cannot bear. He is a 'Rabulist, Charlatan and Windbeutel.' You have to leave his individuality out of the question if you are going to like him, and that I simply cannot do. Jean Paul takes first place in my affections. I rank him above every one, even Schiller."

The following two letters, written at this time to his mother, who had insisted upon Robert's going to the university to study jurisprudence, show how little sympathy he had for law, and how great were his inclinations for music:

HEIDELBERG, November 11, 1829.

"I have to give a sad answer to one of your questions. You mentioned music and my piano playing. Ah, mother, that is almost done with, and I play little and very badly. The torch of the music genius is mildly dying out, and I look back upon my whole musical life as a glorious dream, a dream which certainly existed, but of which I can only

say 'it was.' And yet I believe that if I had ever been of any use in the world it would have been in music. I have felt a great power impelling me on to music, and even a creative impulse—without overestimating myself. But—back to the daily bread!—the law books are congealing me into ice, so that flowers of my fantasy will hardly yearn to blossom out into the spring of the world any longer." Schumann's reference to "even a creative impulse" is significant.

This burning love for the art could not be suppressed, however, and in August, 1830, he writes again:

"I question myself with my mind, my feeling, my intelligence, the past, the present and the future, my powers, my hopes, my prospects, everything—and they have all destined me for music from my earliest childhood up. Think of my whole life, my childhood, my boyhood, my youth, and tell me openly whither it was that my nature was always impelling me. And granted that I deny my calling—that I assume as my profession a science which I do not love and hardly respect—what prospect does it give me? What circle of activity, what kind of a life? With what class of people shall I associate? * * * A deadly humdrum succession of four groschen lawsuits! And shall

from accessist to minister, and always go around in cuffs and chapeau bas.' Art pleads: 'I dwell with beauty, and my world is my creation and the heart. I am free and eternal, compose, and am immortal.' Law ponderously says: 'I give nothing but acts and farmers—unless perhaps a murder comes up, and then I'm mighty glad of it.' Wieck's (the famous piano pedagogue) proposition is good: 'Let Robert try it six months with me.' If his opinion is favorable I surely shall not lack for fame and success. If after the six months there is the slightest doubt in his mind, nothing is lost; I can simply study another year, pass my examination, and shall only have spent four years in all at preparation. Farewell, mother dear, and all the other dear ones—and if this is the last letter I write you from beautiful old Heidelberg, still you would rather think of me as poor and happy in my art than as poor and unhappy in law. The future is a big word.

ROBERT SCHUMANN."

His mother wisely decided to let her son have his own way, and so sent him to Leipzig to study music. It was his intention to be a virtuoso, and he studied to this end with Friedrich Wieck, who later became his father-in-law. In his practice he was overzealous, however, and, not content with the ordinary slow means of progress, he invented a mechanical device which resulted in the permanent laming of the third finger of his left hand. This put an end forever to his career as a virtuoso. His seeming calamity proved to be good fortune for the world, however, for if Schumann had carried out his intention of becoming a concert pianist we should not now possess those matchless creations of his pen.

Schumann's pleasure in his new work and his surroundings is expressed by the following jubilant effusion to his family:

LEIPZIG, April 17, 1832.

"GOOD MOTHER, GOOD THERESE, ROSALIE AND EMILIE, GOOD EDUARD, KARL AND JULIUS—It is so fragrant and heavenly today that I could wish for nothing better than a wagon wove of rose leaves, drawn by an army of butterflies harnessed with gold and silver threads. Then, I should say: 'Carry the 'Papillons' to Therese, Rosalie and Emilie, flutter about them as lightly as you will—tell my good mother of my dreams, and thoughts, and of my silence, which really was mute speech. Tell her a long, fine letter is coming by the Taubenpost, not to explain my silence, but to break it as gently as the rainbow breaks into a prism, or against a stream. Tell my good brothers that I think of them with all my heart, and hope that their lives may be as easy as your flight, and as deep as your significance—tell all of them that you often meet me in still lanes and meadows, and that I am coming home at blooming Whitsuntide—ask them to read the finale of Jean Paul's 'Flegeljahre' as soon as possible, and then to play the 'Papillons'; ask them whether something of Wina's angel love, Walt's poetic soul, and Vult's lynx-eyed nature is rightly mirrored in the piece. Tell all this, and more, much more. Then fly back again, my winged messengers, and bring a word of love from my mother, brothers and sisters to

YOUR ROBERT."

At this time (1833) Schumann founded the *Neue Zeitschrift für Musik*, a paper which still exists and flourishes at Leipzig, where it is published by the firm C. F. Kahnt Nachfolger. He himself carried the chief literary work of this journal for several years, and I will later give some of the interesting articles published in it. Schumann writes to his mother as follows of the paper's organization:

"As to myself, my life has been not without charm during the time that I have neglected to write. A number of well educated young people, mostly music students, have gathered around me, and I, in turn, have taken them to Wieck's house. We are occupied just now with the idea of a big new music journal, which is to be published by Hofmeister. You will get the notice and prospectus of it next month. * * * The tone and color of the whole will be fresher and more varied than in other papers of the kind, and it will form a dam against the humdrum flow of musical affairs. The direction consists of Ortlepp, Wieck,



CLARA WIECK-SCHUMANN AT EIGHTEEN.

I have anything to do with any one but scoundrels and creatures of the sort? * * * And what do I get out of it? If I succeed, an Oberactuaris in a country town of 3,000 inhabitants, and 600 thalers salary. Mother, look earnestly into your heart and mine, and ask yourself seriously whether I can endure this dead monotony for a lifetime. * * * If God has given me the fantasy and power to gain me a less unlovely mode of life, why should I not choose it? * * * Art says: 'If you are diligent you win the goal within three years.' Law says: 'In three years' time perhaps you will be the second Accessist, and will be making 16 groschen a year.' Art goes on: 'I am free as heaven, and the whole world is my haven.' Law shrugs its shoulders, and says: 'I am eternal subordination,

two other music teachers and myself (all practicing musicians, with the exception of my nine-fingered self), and that gives the affair prominence already, as most of the music journals are run by dilettantes."

Schumann's love for Clara Wieck, the daughter of his former teacher, dates from this time. His affection was returned, but the couple had many difficulties to overcome before they could be married, especially the opposition of Friedrich Wieck, Clara's father. Meanwhile Robert was devoting himself more and more to composition. This period gave birth to many of his best works, such as the "Carnival," the "Davidsbündler Tänze," "Kreisleriana" and the "Symphonic Etudes." His letters teem with interesting allusions to the compositions. To Captaan Fricken, author of the theme of his "Symphonic Etudes," the great composer writes:

SEPTEMBER, 1834.

"As regards your variations, I find in them the fault common to the modern school—too much similarity. The object should always lie before us, but the glass through which we see it should be different in color—as if varied colors of glass had been joined together, so that the landscape is now rosy, as at sunset, now golden, as in sunny morning. I am really speaking of myself, for I, too, have written variations on your theme. I shall call them 'Pathétique,' and I have tried to bring out the pathos, if such it be, in different colors." As is well known, Schumann eventually called the études "Symphoniques."

Of the G minor sonata he writes to Clara Schumann:

MARCH, 1838.

"You are right about the last movement of the sonata. I am quite dissatisfied with it, excepting in a few passionate passages, and have had to throw it all away. The first movement I have left as I first wrote it—not as you know it. You will like it, though. The third sonata will be in F minor, and different from the others."

"You passed a rather superficial judgment on the 'Davidsbündlertänze.' I find them quite different from the 'Carnival,' and related to it as fates are to masks. One thing I know, that the dances were created out of joy, the 'Carnival' out of sorrow."

"I am having a good time with the quartets. The piano is getting too limited for me, and in my old compositions I now hear lots of things I scarcely know the meaning of. It is especially strange how ideas always come to me in canonic form; I always hear the after occurring voice first, often in inversion, or distorted rhythm."

This tendency of Schumann's to imitation constitutes at once one element of his matchless vigor and one element of his obscurity. He interweaves his theme so intricately

between the bass and treble that they have great organic cohesion and intensity; but they necessarily require fine working out to take effect. The F major nocturne is one of the most simple instances of this imitative trend.

Only once in all the letters do we find a trace of self assertion; that is in the following burst of righteous indignation at Wieck's opposition to his suit for Clara:

MAY, 1838.

"To Clara:

"Your father calls me phlegmatic! The 'Carnival' and the F sharp minor sonata and phlegmatic! In love with a girl like you and phlegmatic! And you let him say that? He said that I had not written anything in the paper for six weeks; in the first place, that isn't so, and in the second place, if it were so he knows what I've been doing besides. * * * Up to now I have written eighty printed pages for the paper, besides doing all the work of the editing. I have finished ten big compositions in the last two years (and one's heart blood goes into that). I have spent several hours daily in hard study of Bach and Beethoven, and have done a great deal of my own work—carried on a large correspondence punctually. I am a young man of twenty-eight, an artist of hot blood, and in spite of all that I haven't stepped outside of Saxony within the last eight years; I have sat still and saved my money, made no outlay on banquets or horses, and all this diligence, this simplicity of life, this labor meets with no recognition from your father! We would rather always be modest, but they don't always let us. For once I have praised myself."

In the same connection a reference to the sale of Schumann's compositions will be found of interest:

OCTOBER 27, 1839.

"* * * Your father said that no one bought my compositions. This came into my head when I was at Breitkopf & Härtel's lately, and I asked them about it. They looked in their books, where everything is exactly listed, and gave me the following results to tell you: Of the 'Carnival' and the 'Phantasiestücke' from 250 to 300 copies each have been disposed of, and of the 'Kinderscenen,' which came out only half a year ago, from 300 to 350 copies have been sold. Therefore, 'it is not so bad,' I said to myself, and went on my way well pleased."

No more delightful letters can be found in all musical, or, in fact, in little other literature, than in Schumann's correspondence with his wife, Clara Wieck, who meanwhile had advanced to the first rank as a pianist. Franz Liszt heard her in Vienna in 1837, and said of her performance: "Her talent delighted me. She has great qualities, deep, true feeling, and constant inner exaltation." Schumann took the greatest interest in her playing, of which he was extremely proud, and expressed it by his continual good advice. "I wish you had studied the fugue in Vienna," he says; "there are good theoreticians there. Don't miss it, whenever you have the opportunity. Bach is my daily bread; in him I purify myself, and create new ideas. I think it was Beethoven who said somewhere: 'We are all children in comparison with him.' * * * One thing I advise you—not to improvise too much. Too many of the ideas slip away without being put to use. * * * Always try to put things down on paper, and then your thoughts gradually concentrate more and more. * * * You often play the 'Carnival' to people who don't know of me—why not rather the 'Phantasiestücke'? In the 'Carni-

val' one piece comes up so quickly after the other, and not every one can enjoy that kind of thing, whereas, in the 'Phantasiestücke' one can settle down and be comfortable a little. But just as you will! I often think that as a girl you think too little of the music, that is, of the intimate, simple cordiality and unaffectedness of it. You'd rather have storm and lightning all the time, always something original and absolutely new. But there are certain old and eternal moods and circumstances which always appeal to us. * * * Romanticism does not consist in figures and forms; it exists only when the artist is in general a poet. I'll show you all of this better with some of the 'Kinderscenen.'"

Beginning as they do with the boy and girl friendship, these letters of Robert to Clara are naively simple and open, and later they bear the same stamp of sincerity and comradeship. The two indulge in gentle railery very delightful. "What's the matter with you, Clara?" Robert mildly remonstrates; "you told me to write quartets—but quite clearly, please—that sounds like a Dresden young lady."

Again, with a little masculine stroke: "But I esteem Prume higher than you do. Let me tell you something, Clärchen. I have often observed that the personal element has a great deal of influence upon your judgment. Confess it! Any one who is well disposed to you, who gives in to you, who yields to your judgment, in general, any one who has anything in common with your fiancé, at once makes a good impression upon you. I'll wager that if Prume came to you, and lighted a cigar, and said, 'Now, play me one of those glorious Novelettes,' you would at once write, 'Prume is a fine man, and as an artist he already stands upon a very high plane.' Am I right?"

(The Prume referred to is a Belgian violinist, a contemporary of De Beriot, chiefly remembered for his virtuososo piece, "La Melancholia.")

Schumann's tender loyalty to Clara Wieck is no less touchingly displayed. "Today it is Jubilate," he says, "and I should like to rejoice and weep at once over the utter joy and sorrow which heaven has given me to bear. But don't think that I am sad. I feel so well, so active, my work goes so easily, and I am so happy in the thought of you, I can't help telling you." * * * (July 10, 1839.) "In your romance again I heard that we were made for each other. * * * Every one of your thoughts comes from my soul, just as I have you to thank for all my

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music." * * * (July 12.) "It's wonderful! When did you write the piece in G minor? In March I had precisely the same idea. Our sympathy is marvelous."

Finally the lovers could not longer live without one another, and as Wicck's obstinate refusal to sanction the marriage still continued, they procured a requisition of the court setting aside the parental opposition. They were married in 1840, after six long years of waiting.

Another note from the last of Schumann's Jugendbriefe says: "You spoke in your last letter of a place where you could take me away. Don't estimate my needs so highly. I want but to be nowhere but with a piano and you near me." And happy with his Flügel and his hard won love, we leave the childlike genius in this phase of his life.

(To be continued.)

LEOPOLD GODOWSKY, PIANO POET.

Here are some Berlin criticisms of Godowsky:

Godowsky is a poet at the piano, a tasteful, refined musician. It would be impossible to play Chopin's F minor concerto with more charm and beauty than he does.—Berliner Tageblatt, November 8, 1904.

Chopin's F minor concerto was played with a beauty of tone which was ideal; one seemed to be surrounded by the fragrance of violets, the room seemed far away, and one was wrapped in the magic of this harmony of sweet sounds.—E. E. Taubert, in Die Post, Berlin, November 8, 1904.

Leopold Godowsky had a triumphal success with his rendition of Chopin's F minor concerto. He has the full equipment of the Chopin player, and brought out all the delicate, caressing beauty of the different parts, the pearly running passages and the more robust rubati, till one was reminded of lace tracery and garlands of flowers.—Berliner Neueste Nachrichten, November 8, 1904.

Then came Chopin's F minor concerto, played by Leopold Godowsky in a manner surpassingly beautiful; his touch, especially in the piano passages, being simply magical.—Berliner Morgenpost, November 9, 1904.

The soloist was Leopold Godowsky, who played Chopin's concerto in F minor in his own magnificent style. The audience, which filled the hall in every part, greeted his performance with storms of applause.—Freie Deutsche Presse, Berlin, November 9, 1904.

This excellent musician gave us in Chopin's F minor concerto a performance of the very first rank, his playing reaching the degree of subtle finish both as regards tone and execution. The larghetto, especially was a marvel of beauty, his touch having that singing quality which no other living pianist seems able to produce.—Berliner Börsen-Zeitung, November 10, 1904.

Herr Godowsky was the soloist of the evening and displayed once more the fine musicianly qualities for which he is well known—his refined expression, his perfect execution, his ripe conception and his absolute unaffectedness. It is hardly necessary to say that Godowsky is a Chopin player par excellence, and the long continued enthusiastic applause showed that this was fully recognized by the audience.—Deutscher Reichsanzeiger, Berlin, November 11, 1904.

Herr Godowsky played the B flat minor sonata of Chopin (op. 35) simply magnificently. As regards brilliancy of execution, temperament, and the internal concentration of each movement, I have never heard it conceived and rendered so beautifully. In the funeral march the pianist displayed not only extreme beauty of tone, but greatness in simplicity of conception. The concluding presto was played without the pedal, and the running passages at breakneck speed were rendered so brilliantly and yet so

delicately that one was forced to join unreservedly in the tempestuous applause of the audience.—Deutsche Wacht, Berlin, December 13, 1905.

This musician belongs to the most eminent pianists of the present day. All degrees of forte, the finest gradations, the most subtle shades of touch are subservient to him, and from his fingers there streams melody such as no other living pianist can evoke. On Tuesday evening Godowsky was in very good form, his performance, especially of Liszt's works, was so magnificent that his audience was quite carried away and broke into enthusiastic applause.—Berliner Börsen-Zeitung, January 19, 1905.

Extracts From a Current Magazine.

"But you will?" she fluted.

"No," he organed, sighingly.

"Why not?" she echoed sounding-boardingly.

"Because—because it would be cowardly," he almost tooted triumphantly.

"But then," she pianosed returningly, "you have your career."

"You are right," violined the man tunelessly. "But your career?"

"Oh, mine?" she warbled throatfully, "that is a thing of the past."

"Better late than never," he chorded dittoily.

"Remember Jim."

She trebled sharply. "He, too, is past."

Her companion diminuendoed tactfully. "I forgot," he soft pedaled.

There followed seven pages of moodful description of simultaneous moonrise, moonset, sunrise, sunset and thunderstorm.

Then the man coughed drummily, the girl wheezed like a tambourine, and the next story began.—Harvard Lampoon.

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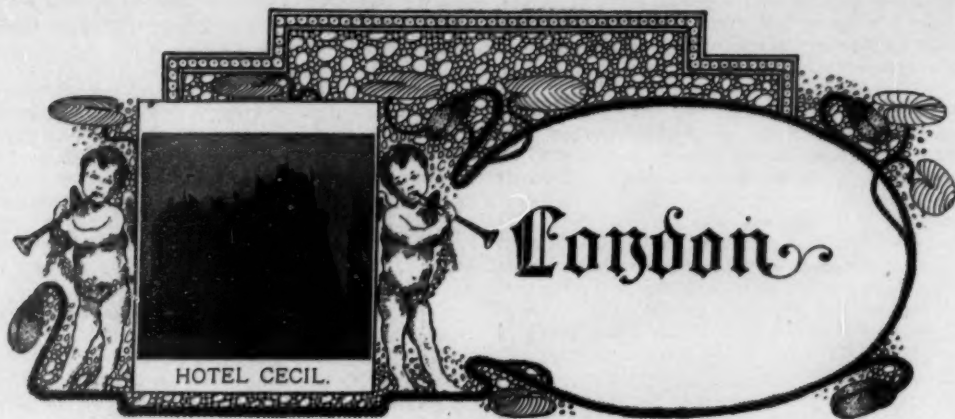
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**HOTEL CECIL,
LONDON, JULY 25, 1906.**

"Don Giovanni" has once again been relegated to the last days of Covent Garden season. It was mounted for the first time this year last Tuesday week, with a fine cast. Signor Battistini took the Don's part, repeating the great success he had last autumn. His impersonation has the utmost elegance of bearing, plausibility of manner, and his singing was wonderfully fine. It is undoubtedly one of his best parts. Caruso sang Don Ottavio's music quite magnificently; although he has worked hard during the season his voice bears not the slightest trace of fatigue. The three ladies were Mlle. Destinn, Agnes Nichols and Mlle. Donalda, who was an arch Zerlina. Mlle. Destinn sang beautifully, and so did Madame Nichols. If the latter only acted as well as she sings, she would be one of the most valued members of the company. Mr. Marcoux was the Commendatore. He was duly impressive, but he has a habit of singing out of tune upon occasions. The opera was repeated on Monday evening with Scotti as the Don.

"La Tosca" was repeated on Wednesday evening with Signor Fazzini as Cavaradossi, instead of Caruso. His interpretation of the part cannot compare in any way with the latter's. His voice is nothing extraordinary, and he had but an imperfect grip of the emotion of the part. Madame Giachetti was again extraordinarily fine as the Tosca, especially in the second act.

Last night "Armide" was again given; tonight "La Bohème," and tomorrow "Madame Butterfly" ends the season.

Mlle. Donalda was quietly married to Mr. Seveilhac at a West End registry office on Monday, appearing the same evening in "Don Giovanni." Her husband sang last night in "Armide."

Mr. Manners opened his five weeks' season of opera in English at the Lyric Theatre on Saturday night. There was a very full house. The performance, however, was only fairly good. The theatre is too small to allow of an adequate orchestra, and a weakness in strings was very noticeable at times. "Lohengrin," which has not been given at Covent Garden this year, was the opera mounted. The best thing about the performance was the fine singing of the chorus. Mr. Manners has always been noted for his excellent choristers. Wilson Pembroke, who acted better than he sings, made a dignified Lohengrin. Fanny Moody was scarcely an ideal Elsa, nor Miss Toni an effective Ortrud. Lewys James, the Telramund, gave a fine impersonation, and Mr. Manners himself was a dignified King.

"Les Huguenots" and "Eugene Onegin" are to be given during the first week. On Monday night Joseph O'Mara made a very successful appearance in "Tannhäuser."

A week or two ago I mentioned the fact that the Covent Garden Syndicate had been concerned in negotiating for a

season of German opera in January and February. The negotiations were said to have fallen through, but from another source comes the news that M. Van Dyck has leased Covent Garden for six weeks early in the next year, and that Wagner performances will be given with Mottl and Viotti (of Amsterdam) as conductors. From inquiries, however, it would seem that nothing is definitely settled as yet.

It is said that M. Messenger is one of the candidates for the vacant post of director of the Paris Grand Opera.

Puccini has informed his London friends that he has decided to set to music a libretto by M. Vaucaire based on Pierre Louys' "La Femme et le Pantin." The "puppet" in the story is a man who is the blind slave of a worthless woman.

It will be remembered that while Puccini was in London a few weeks ago he received a telegram from Gabriele d'Annunzio, saying that he had an idea for a libretto. Puccini went over to Italy at once, but the project came to nothing.

The official list of the Promenade novelties, just issued, agrees with the forecast I was able to give recently. The usual group of malcontents are raising the usual cry about British music, because there are only six native novelties to be given. As a matter of fact, among the other novelties no one nation is represented by more than half a dozen works, so that this country can claim to be fully represented as, say, Germany or France.

Among the British composers are works by Messrs. Vaughan Williams and Norman O'Neill. Granville Bantock is always interesting; Joseph Holbrook sometimes so; nothing by George Halford (the well known Birmingham conductor) or by J. H. Foulds (a member of the Halle Orchestra) has as yet been heard in the metropolis.

As regards the foreign novelties, Sibelius' "Finlandia" has already been produced at Liverpool with much success. One will be interested in hearing Busoni's two works and Bruneau's "Entr'acte Symphonique," from "Messidor," and the group of new Russian works by Arensky, Borodine, Liadoff and Moussorgsky should be interesting. Among the eleven "additions to the repertory" Strauss' horn concerto in E flat will attract the most attention.

In another direction there will be a welcome innovation at Queen's Hall this autumn. A new and elaborate system of ventilation has been installed, and instead of stewing in stale, hot air and tobacco fumes, as before, we shall be able to enjoy the music in a comparatively fresh atmosphere.

Royalty is so versatile in its accomplishments nowadays that I was scarcely surprised to find the Duke of Connaught turning musical critic the other day. The occasion was the annual prize giving of the R. A. M. over which

the Duke presided, at Queen's Hall. The royal critic delivered himself of an opinion concerning the work of a young student which had been performed during the afternoon. He said that it was "charming music, full of melody, full of light and shade, and full of 'go.'" So now probably all the publishers will rush after the fortunate young man, H. Bath, who produced this masterpiece. The work is called "A Sea Picture—Orpheus and the Sirens." It is written for tenor solo, female chorus, harp, strings, piano and organ. He has evidently been studying the "Sea Pictures" of another composer, for there are a good many Elgarian reminiscences here and there. The work was much too long, of course—students' works always are—but it was not bad as a youthful effort.

Mischa Elman had the honor of again playing before the Queen a few days ago.

Mme. Albani is going to make a Provincial tour in the autumn, accompanied by Ada Crossley and other artists.

The last violinist of the summer, Constance Hazeldine, appeared on Wednesday afternoon at Aeolian Hall. The lady did not show herself to be anything but a very ordinary player. After this we shall have peace from fiddlers for a month or so.

Percy Pitt's place at the Promenade concerts is to be filled by F. Kiddle, and H. C. Tonking will also act as organist.

MORE LONDON ITEMS.

The name of Liza Lehmann is so well known in America that any information about her work must always prove of interest. Not only are her songs heard continually at concerts and recitals, but the many performances of her setting of "In a Persian Garden" have brought her name prominently before the musical public in every State in the Union. Mme. Lehmann resides in one of the many charming suburbs of London, where the perfect quiet of the country is an aid to serious work and where for the past three years all her compositions that have been given to the public have been written. Recently she has been superintending the rehearsals of one of her latest works, "The Golden Threshold," an Indian song garland, which is written in cantata form, the words being by Sarogini Naidu, an East Indian girl, who was educated in England. This work is for quartet, chorus and orchestra, or it can be done as a solo quartet with piano accompaniment. The manuscript has just gone to the printer and will be published in the autumn. Her opera, "The Vicar of Wakefield," which will also be published in the autumn, has been purchased by Bispham for England and America, so that it will undoubtedly be heard in the latter country during the coming season. Mme. Lehmann is constantly writing songs, many of them receiving approval from the serious singers of London, and she now has another large work in prospect.

A vocal recital by Eugenie and Virginia Sassard took place at the residence of Mrs. Chamberlain in Nevcrn square, last Tuesday evening. The young ladies were assisted in their program by Wladimir Cernikoff, in piano solos, and Annie V. Mukle played the accompaniments. The program comprised duets by the sisters, as well as groups of songs in German and French by each. Mr. Cernikoff played two groups of solos.

Mr. and Mrs. Horatio Connell sailed for America on Saturday last and will spend a couple of months with their relatives in Philadelphia.

Marguerite De-Forest Anderson has been engaged for the Promenade concerts, her first appearance being August 28, when she will be heard in several flute solos.

At the close of the term, the Royal College of Music gave a choral and orchestral concert in the hall connected with the college. The program opened with Strauss' "Don

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Juan" and closed with the third part of Schumann's "Faust," so seldom heard in England. There was also a violoncello solo by Bruch, played by Mr. Packington. Two "Songs Without Words" for small orchestra, by Gustav von Holst, were played for the first time and proved interesting. Sir Charles Stanford conducted.

Mr. and Mrs. Watkin Mills are spending a few weeks at Ramsgate, where Mr. Mills is enjoying splendid golf at the Royal St. George Golf Club, and incidentally resting from an arduous season. Last week he came up to town purposefully to sing at the concert in aid of the Bishop of London's Fund. He was warmly greeted by the large audience present and sang a recitative and aria from the "Sicilian Vespers," by Verdi. His second number was "Glorious Devon," by Edward German, a song in which Mr. Mills has made a splendid success and which is usually done "by request" wherever he sings. It is a song capably suited to him and he sings it with great spirit. Mr. Mills was one of the soloists at the recent Handel Festival in Crystal Palace.

At the Harrowden School for Girls at Hendon Hall, of which Miss Bartlett, one of Liszt's former pupils, is the principal, a pastoral opera, entitled "The May Queen," was recently performed for the first time in this country, the whole of the music of which was selected from Gluck's early operas. The music was selected and re-edited by J. N. Fuchs, the libretto being based on one of Favart's "Pastorals." There was an opening introduction and chorus, five solos, some duets, a quartet and a final chorus, and the work was given with orchestra formed from students of the school. John Saunders, violinist, conducted. This work has been played at the Court Opera Houses in Vienna and Dresden.

Sir Charles Stanford has been appointed a corresponding member of the Maat-Schaapij tot Bevoordering der Toonkunst, the leading musical society of the Netherlands.

Henry J. Wood is one of the foreign conductors engaged to direct the Museum concerts at Frankfurt next season.

Norah Drewett, accompanied by her mother, will leave for Paris in a few days, where this young artist will devote her time to arranging her repertory for the coming season, for which she has many engagements.

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Assisted by her amateur and professional pupils, a matinee was given last week by Mme. Cellini at the New Theatre. Among the amateur vocalists who appeared were the Countess of Huntingdon, the Countess of Arran, and Mrs. Naper, of Loughcrew. The professional artists included Mme. Rosetti, of the Opéra Comique, of Paris; Mme. Izat, Mme. Newbold Thorpe, Charles Magrath and Herr Claus. Eugene Kerpely was heard in some violoncello solos. Mme. Cellini and Coenraad van Bos were the accompanists.

A. T. KING.

Eleonora de Cisneros in Italy.

Madame de Cisneros, immediately after the close of the Scala season in Milan, was engaged for the important spring season at Vicenza, where, in twenty-five days, she sang the rôle of Ortrud in "Lohengrin" fourteen times, a splendid proof of her vocal resistance, as well as a surprising manifestation of the enthusiasm with which Wagner's opera is received in Italy. Some notices on her work follow:

"Madame de Cisneros colors with robust and experienced energy the dark character of Ortrud."—La Provincia di Vicenza.

"In Eleonora de Cisneros the public admired the extension and power of her magnificent voice and the efficient dramatic action. She declaimed superbly the invocation, receiving the warmest applause and ovations after the duet with Elsa, in which she disclosed all her extraordinary artistic gifts."—La Freccia.

"A most powerful interpretation of Ortrud was given by Madame de Cisneros, who by the timbre of her vibrant, sympathetic voice and her absolute mastery of the stage, confirmed and increased the fame with which she is surrounded."—Vicenza Liberale.

"Madame de Cisneros in the difficult rôle of Ortrud had the opportunity of showing her eminent artistic gifts."—Adriatico, of Venice.

"An artist of great talent and value is Madame de Cisneros, who was an incomparable Ortrud."—Il Veneto.

"Madame de Cisneros sustained admirably the rôle of Ortrud."—Arena di Verona.

"Madame de Cisneros aroused enthusiasm for the power and extension of her voice and the superb dramatic interpretation. She received a great demonstration for the phrases of the invocation declaimed magnificently."—Il Giornale di Treviso.

"Excellent in every way was Madame de Cisneros in the difficult rôle of Ortrud. She was acclaimed for the beauty of her voice, her method of singing, her correct and exquisite art and her most finished dramatic work."—Il Periodico.

Belgium and Holland Praise Myrtle Elvyn.

Continental critics almost always look askance upon American performers. Take into consideration the triple presumption of being an American, only eighteen, and upon the concert stage, and one instinctively feels looming up before him the great wave of prejudice so triumphantly breasted by Myrtle Elvyn, the brilliant young Chicago pianist. How easily her modesty disarmed all rancor, and how completely her marvelous musical endowments swept away all critical opposition is nowhere more strikingly evinced than in the following press notices from Holland and Brussels:

"This time a young American pianist, Myrtle Elvyn, appeared, a slender, very young, almost childlike girl, unaffected and lovely in bearing. Only the best can be said of her playing, which is marked by clarity and distinctness, power and warmth of delivery.

"The public was delighted for once to have made the acquaintance of an original young artist, and lavished upon her grateful and stormy applause, inducing the youthful pianist to respond with encores, which were received with quite as vehement approbation."—Overijsselsche en Zwolsche Courant, Zwolle, March 2, 1905.

"We met with an astonishing pianist in Myrtle Elvyn, who gave proof of the utmost surety and force, striking the keys, so to speak, with a masculine vigor and warmth, and displaying a facility and directness of attack which aroused the audience to a high pitch of enthusiasm. Ardent bravos saluted her after her interpretation of the Chopin impromptu and scherzo, and above all, after she had played the Schumann symphonic etudes, and the frightfully difficult Liszt twelfth rhapsody. Miss Elvyn's technic is really perfect."—La Libre Critique, Brussels, February 26, 1905.

"Myrtle Elvyn is a pianist who is an admirable master of her style, a powerful tone and a highly developed technique. Her interpretations of Chopin, whose impromptu, op. 36, and B minor scherzo she gave, and of the Liszt twelfth rhapsody are genuinely appealing from every point of view. In the Schumann symphonic etudes her work was remarkable for dexterity, taste and musical quality."—La Fédération Artistique, Brussels, February 19, 1905.

"An extremely interesting recital was given by Myrtle Elvyn, pianist. Miss Elvyn has great talent, of which she made use in the Schumann symphonic etudes, wherein she exhibited a power of tone extraordinary in a woman, a pianistic mechanism adequate to all technical difficulties, and at the same time very legitimate and very artistic feeling. Not less perfect were her renderings of the Chopin impromptu, op. 36, and scherzo, op. 31, and the twelfth Liszt rhapsodie, upon which the artist lavished all her temperament."—Le Guide Musical, Brussels, February 19, 1905.



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[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delmo-Heide, Paris representative of THE MUSICAL COURIER.]

The private examinations of the Conservatoire have been brought to a close, and the following are the awards of the examiners:

Piano, preparatory (male pupils)—First medal, Mr. Truc; second medal, Mr. Morand-Pierre; third medal, MM. Servais and Gaveau. Female pupils—First medal, Mlles. Royé, Hecking, Fritz and Guller; second medal, Mlles. Haskil, Duchesne, Renelle and Fuchs; third, medal, Mlles. Alice Léon, Barret and Oudshorn.

Piano, accompaniment (male pupils)—First prize, Albert Wolff; second prize, Mr. Flament. First honorable mention, none; second, Mr. Boucher. Female pupils, first prize, Mlle. Pelliot; second prize, Mlle. Gunneval.

Harmony (male pupils)—First prize, MM. Vidal, Ribollet; second prize, MM. Gaillon, Defay, Boucher, Paray. First honorable mention, MM. Robert, Lippmann, Comte, Cadou; second honorable mention, MM. Richepin, Renaud and Martignon.

Violin (preparatory)—First medals, M. Hémery, Mlle. Elwell, M. Villain; second medals, Mlle. Roussel, MM. Thénard and Poulet; third medals, M. Poiré, Mlle. Amavet.

Organ—First prize, MM. Bonnet, Barié, Vienne; second prize, Mr. Fauchet; first honorable mention, Alexandre Cellier; second honorable mention, Mr. Bourdon.

In the organ competition the following were the members of the jury: Gabriel Fauré, president; Albert Lavignac, Eugène Gigout, Raoul Pugno, Henri Busser, Auguste Chapuis, Georges Caussade, Henri Dallier, A. Perilhou, Alexandre Georges, Ch. Tournemire, Charles René, César Galeotti and Fernand Bourgeat, secretary. The fugue to be performed was composed by Eugène Gigout, and the improvisation theme was given by Albert Lavignac.

The public examinations of the Conservatoire, which began on Tuesday last, are progressing daily, the following being the order in which the competitions come: Tuesday, July 17, at 9:30 o'clock, contrabass, viola and violoncello; Wednesday, July 18, at 1 o'clock, singing (male pupils); Thursday, July 19, at 1 o'clock, singing (female pupils); Friday, July 20, at 9 o'clock, tragedy and comedy; Saturday, July 21, at 9 o'clock, harp and piano (male pupils); Monday, July 23, at 1 o'clock, opéra comique; Tuesday, July 24, at 12 o'clock, violin; Wednesday, July 25, at 1 o'clock, opera; Thursday, July 26, at 12 o'clock piano (female pupils); Friday, July 27, at 12 o'clock, flute, oboe, clarinet, bassoon; Saturday, July 28, at 12 o'clock, horn, cornet à piston, trumpet, trombone.

These examinations are being held in the Opéra Comique, as was the case last year.

The newspapers have contained numerous sketches, even caricatures of the competitors. It was Auguste Germain who set the fashion of caricaturing the embryo artists. It was his custom to get hold of one of the competing students, preferably a lady, as being more observant and

more sarcastic in supplying details of her confrères, and these details were in a more or less exaggerated form given to the press. It is not to be supposed that the particulars were of artistic interest only. Such items appear often: "Mlle. X. dyes her hair. Mlle. Y. is getting on in the world; she has just bought a motor car, even before she appears on the stage; Mr. A. has served in the army and is a favorite with the ladies," &c.

The result of all this is that these young people have their personal vanity fostered to an excessive degree, to the great detriment of their serious endeavor to attain artistic



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eminence. They want to see themselves advertised at all times and places, and they believe that they have only to leave the Conservatoire to take foremost rank among the great actors and singers of the world. What have they learned in the Conservatoire? To breathe, to articulate, and no more, if even that. For there are some who learn nothing at all. Few stage managers think much of the laurels of the Conservatoire, when there is a question of engaging a young artist. They know that where talent exists, it can only be developed by experience, and this experience must be gained on the boards on the stage of the theatre.

The celebrated comedian Raimond, whose death I have, alas, to record elsewhere, spent two hours in the Conservatoire once, listening to the comedy class. He left, saying: "Those people would never teach me how to make the public laugh." But the young ladies and gentlemen of the Conservatoire cannot bear to be criticised, and every year when for the first time they are brought into contact with the public, woe to the critic who ventures to hint that all they do is not the perfection of art and of genius. This is not really their fault, so much as that of the journalists who recount all their biographies, quote all their trivial sayings and doings, before the examinations come off at all. It does not do to take too much notice of children, for that makes them unendurable, and these young students are but children knowing nothing of the world, which all lies before them, and which they will have to reproduce on the boards if they are to rise above the rank of ignorant school children. They have much to learn after they carry off their laurels in the benches of their academy; the pity is that they should be so spoiled by having undue notice taken of them; that they should also need to unlearn so much.

An inquiry into the number of candidates sent up by the departments and by foreign countries to the annual competitions of the Conservatoire reveals the following results: From the date of the foundation of the Conservatoire until 1900, the list of departments is headed by that of the Seine, which supplied in all, 2,358 laureates. Then comes the Nord, with 321. The following have contributed more than 100 each: Haute Garonne, 163; Gironde, 160; Seine-et-Oise, 155; Rhone, 125; Bouches-du-Rhone, 113; Pas de Calais, 112.

The most famous Paris music hall, which up to the present has never had a successful career, has been once more opened under new management. The Moulin Rouge is now in the hands of MM. Oller, and they have opened it as a theatre for English operetta, the first piece produced being the well known "Geisha," by Jones and Hall, adapted to a French audience by MM. Clairville and Lemaire. The music of this pretty little piece is as well known in France as in England, but it never seems hackneyed, or fails to be popular. Jane Petit was much applauded in the part of Mimosa, and M. Morton was a great success as the Chinaman. A new actress, Mlle. Spinelly, made a decided hit, and I must not omit to praise the performances of MM. Alberthal and Poudrier.

The English dancing girls, the "Cocktails" made their appearance once more in Paris in the ballet, in which they acquitted themselves as always to the great delight of the audience. In fact, this pretty English operetta on a Japanese theme seems to assure for once the success of the Moulin Rouge.

In less proportion come the following: Bas-Rhin, 95; Hérault, 67; Seine-Inférieure, 66; Côte-d'Or, 62; Moselle, 62; Loire-Inférieure, 59; Vaucluse, 56.

Algeria has furnished a little over 30 laureates.

Among foreign countries, the list is headed by Belgium,

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with 131 laureates; Spain and Germany come next, with 56 each; Russia, 47; Italy, 40; America, 28; and last of all, England, 27.

Pauline Viardot has received so many expressions of condolence on the death of her brother, Manuel Garcia, that she finds it impossible to reply to them individually, and has been obliged to express through the medium of the newspapers her thanks to the friends who so cordially sympathized with her in her sorrow.

The Paris comedy stage has had a serious loss in the recent death of M. Raimond, of the Palais Royal. For some months past he suffered from a cruel malady, which has just terminated his life, and the artist who has caused so much mirth to others has had to endure cruel suffering in his last days.

Mr. Raimond's real name was Perrée, and he made his first appearance at the Théâtre Montmartre, and was subsequently seen in most of the best known Parisian comedy theatres, but became most popular at the Palais Royal, where he was invariably the darling of his audiences. He never failed to please, and his refined humor instantly created a favorable impression wherever he might appear. During the past twenty years there was not one successful piece at the Palais Royal in which he was not one of the prime factors of its success, and his place will be hard to fill.

Mr. Raimond was an enthusiastic motorist in his spare moments, but for some months before his death neither his favorite sport nor his profession could afford him relief from the illness which caused his death.

To illustrate the contempt which the singer of an opera has for the poetic genius who first brought its idea into being, I may be permitted to tell the following story of Arditi. Madame Trebelli, wishing to give him a treat once in England, invited him to accompany her to Stratford-on-Avon. The illustrious composer asked what was the good of spending time in such an outlandish place. Madame Trebelli said: "We can see Shakespeare's house and grave. I have always wished to visit them." "Shakespeare? Who is he?" asked Arditi. "You know, the dramatist. You sing Romeo, Otello—" "Ah, yes, ze librettist. He do not interest me, nor where he is buried. I am ze artist. I make live ze works of ze poor librettist."

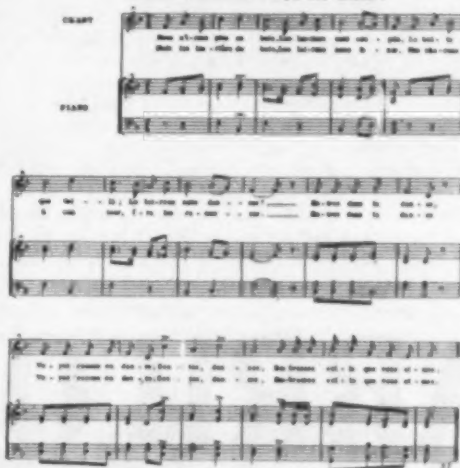
The brothers Isola expect to open their new theatre by November 1. It will be a very large theatre, holding no fewer than 2,800 people, not counting standing room. However, it is by no means certain that the authorities will

have given their sanction to the plans of this enormous undertaking in time to permit of its being opened this year. More than likely, the Nouveau Cirque, as it now is, will be hired out during the winter for circus performances, and when the spring comes will be put in hands for the vast alterations contemplated by the Messrs. Isola. Performances at the future theatre will no doubt be on as grand a spectacular scale as those at Drury Lane in London, where in some recent pieces a shipwreck, a motor car race and a Roman horse race could all be represented with ease.

The weather prophet promised for the inauguration of the Theatre of Nature a splendid day. The Pré-Catalan was illuminated by means of arc lamps, fairy lanterns and



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other devices, and the canopy of heaven bade fair to be lit up with all its stars.

The programs were arranged in four divisions, two of them dealing with the Cambodian dancers, who have set all

Paris talking of them lately, and the other two giving arrangements of Greek dances by Mlle. Sandrini and of Mlle. Zambelli as a dancer of the time of Louis XV. During the entre actes the band of the Republican Guards played selections of classical music.

At a quarter to 10 o'clock the performance was opened by three ballets, or expression dances, executed by Cambodian artists, as follows: Rom Phlel (fan dance), Rom Guenne (bird dance), Ruong Onnarouth (legendary dance representing the adventures of Prince Onnarouth).

All the Cambodian dancers, adorned with their finest jewels, participated in these dances, after which there was an interlude, filled up by a performance of the minuet from "Orphée" and the march from "Alceste."

Next followed the Greek dances, one of the most notable of which was a "Danse Sacrée," by P. V. de la Nux, and these were rendered by a corps de ballet headed by Mlle. Sandrini. Next Mlle. Zambelli and her sister artists rendered a number of old French dances, and finally this charming performance was wound up with Saint-Saëns' "Reverie à Blida."

The Colonial Minister and Madame Leygues were overwhelmed with applications for invitations, amounting, I was told, to no fewer than 20,000. There was weeping and gnashing of teeth among many lovers of music, or of musical festivals, for alas! the Théâtre de Verdure has only been constructed to hold 2,250.

An extremely interesting engagement has been announced. It is that of the young author, André Germain, son of the late president of the Crédit Lyonnais and member of the Institute de France, to Edmée Alphonse-Daudet, daughter of the celebrated novelist.

The famous Parisian balletuse, Mlle. Sandrini, has just written a charming poetic ballad, entitled "Salomé." The author intends to confide the chief role to Bianca Toledo.

Henri d'Asti announces that the work he is now engaged on is a composition in three acts, in verse, entitled "Les Amants de Venise," and in no way concerned with Georges Sand or Alfred de Musset.

Since the Conservatoire was established many distinguished professors have filled its chairs, and among the number may be mentioned those who have been professors of elocution or stage declamation. The chair now occupied by Mr. Silvain has previously held MM. Saint-Prix, Samson and Régnier, who were succeeded by Maubant, Silvain's immediate successor. The class now presided over by M. Leloir had as former professors Mouvel and Saint-Fal. Since 1897 no fewer than seven occupants have held possession of the place now held by Georges Berr, namely, Dugazon, Fleury, Lafon, Provost, Samson, Monrose and Worms. In 1897 Paul Mounet succeeded Dupont-Vernon, who had been a teacher for a long number of years, the

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classes which he took having been established by Lafon in 1807. Other well known professors of the Conservatoire declamation classes were the following: Le Bargy, Delaunay, Beauvallet, Baptiste the elder, Dazincourt, De Féraudy, Got, Bressant, Augustine Brohan, Michelot (twice) and Granger. But the most interesting names in this list are those of Talma, who taught the classes of elocution between 1809 and 1815, and Mlle. Mars, celebrated actress and demimondaine, who acted as inspectress of the elocution classes between the years 1842-1847.

At a recent autograph sale in the Hotel Drouot, the following prices were paid for the writings of distinguished composers: For a page of Chopin, 1,600 francs; a letter of Wagner, 95 francs; a letter of Berlioz, 105 francs; a letter of Bizet, 30 francs; a letter of Cherubini, 17 francs; a letter of Donizetti, 37 francs; a letter of Gounod, 24 francs; a letter of Liszt, 28 francs; a letter of Saint-Saëns, 31 francs; a letter of Verdi, 21 francs. An extract from Rossini realized 90 francs.

From Venice, Italy, I learn that the jury who had to preside over the ballad competition organized by the Gazzetta Balnéaire has awarded the first prize, a gold medal, to the composition by Antonio Gicornieri, entitled "Redentor." The second prize, a silver medal, was awarded to the ballad by Antonio Sonzogno, which bore the title "Allora e Adesso" ("Then and Now").

Umberto Giordano, the composer of "Andrea Chénier," has retired to the country to work uninterruptedly on two operas, which he is writing on subjects furnished by Sig. Olindo Guerini. One of these operas, entitled "La Festa del Nilo," is intended to be produced at the Opéra here in Paris. The motive is supplied by one of Victorien Sardou's dramas. The second opera, "Marcella," has been ordered by the publisher, Ed. Sonzogno.

A pleasant impromptu, "thé-musical" took place last Friday afternoon in the rooms of Delma-Heide, the Paris correspondent of THE MUSICAL COURIER. Among the artists who met on this occasion were Mr. and Mrs. Adolf Glose and Augusta Glose, of Washington, D. C.; Grace

Whistler-Misick, of Paris and London; Mrs. Borden-Carter, mother of the soprano, Rollie Borden-Low, of New York; Clara Drew, of Washington; Corinne Mayer, pianist, of New Orleans; Alberto Villaseñor, pianist, of the City of Mexico; Ross Willard David, tenor; Harold Smith, pianist, and others.

The program discussed consisted of music, tea and artistic "small talk," in which all present took a lively interest. Some beautiful music was made during the pauses of conversation and the cheery cup. Chopin in dreamy nocturne was heard under the musical touch of Mr. Villaseñor. Augusta Glose delighted all with her pretty and "taking" interpretations of stories and recitations, which she accompanied very cleverly at the piano. She also gave several original sketches by her father, which he accompanied, and later displayed his brilliant and musical nature as a pianist in a Wagner-Glose transcription of the "Walküre" "Spring Song"; in Chaminade and other compositions. Miss Drew, who possesses a pleasing contralto voice, was especially successful in her delivery of some Biblical songs by Dvorák; Mr. Smith, who, I believe, is David Bispham's accompanist, played a Schumann group and the latest things of Gabriel Fauré. Last, but not least, came Mrs. Whistler-Misick, fresh from her London successes, who, with a voice full of musical ring and dramatic accent, won hearty recognition in an Italian operatic aria and selections from her newest French repertoire. Altogether, this informal musical afternoon was spent most agreeably.

Mathilde Marchesi, during a ten days' visit to her daughter Blanche, in London, had the honor of being presented, by desire, to the Prince and the Princess of Wales. On Sunday last Her Majesty the Queen commanded Madame Marchesi to her private apartments and after a long and extremely amiable audience, Her Majesty presented her with the Décoration pour le Mérite, des Arts et Science—the same as just given to Saint-Saëns and to Hollman—as also with her photograph and royal autograph. During her short sojourn in London Mme. Marchesi was welcomed by high society and had the satisfaction of hearing many of her former pupils now singing in grand opera and on the concert stage of the metropolis. Lady de Grey very kindly

placed her opera box at the disposal of Mme. Marchesi during her stay in London; and in so many ways this visit of the renowned maestra has been made memorable.

Catulle Mendès has just finished the libretto of a musical comedy in three acts, and has entrusted Xavier Leroux with the task of fitting music to it. The result promises to be very interesting.

Still another statue in Paris. This time it is one of Chopin, to be placed in the Parc Monceau. The sculptor is Jacques Froment-Meurice, but strictly speaking, his work is not, after all, a statue. It is a bas-relief of the composer seated at his piano and inspired by his muse. The work is in fine Carrara marble, and will form an addition to the beauty of this charming little park. DELMA-HEIDE.

BIRMINGHAM.

BIRMINGHAM, Ala., July 29, 1906

The Music Study Club has discontinued its meetings for the remainder of the summer. At one of its last meetings an extensive lecture on the "History of Music," by C. A. Marks, of Wilkesbarre, Pa., was read to the club by Julia Neely Finch. Mr. Marks very kindly offered to lend the manuscript to the club. Mrs. Oliver Chalifoux, the club's president has been very ill for several weeks.

William Gussen and his wife, Edna Gockel-Gussen, of the Birmingham Conservatory of Music, filled a concert engagement at the University Summer School for teachers at Tuscaloosa, on the 29th of last month.

Mrs. T. H. Aldrich, Jr., one of Birmingham's most brilliant pianists, left the city last week for a few weeks' rest and recreation at Lakewood, N. J., and Chautauqua, N. Y., after which she goes to New York for several weeks' study with Joseffy, with whom she studied last year. Mrs. Aldrich was accompanied by Mr. Aldrich and their little son.

Mrs. Solon Jacobs, for so many years the solo contralto at the South Side Baptist Church, is spending the summer abroad.



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Notes on Neitzel.

Dr. Otto Neitzel, the celebrated pianist, critic and composer, who comes to this country early in October for a series of lecture recitals on the works of the great piano composers, has a life story that reads like a page of the old romances. Otto Neitzel, the son of a village musician in the little town of Falkenberg, near the borders of Pomerania, early exhibited the precocity of youthful genius. His father, the local organist, sought means to introduce the child to the musical circles of Berlin after having himself conducted his boy's musical education so far as limited prospective allowed. At the age of eight the child was presented to Taubert and to Grell, then the great Berlin authorities in the realm of music. Little Neitzel, who had never received the least instruction in harmony or composition was, by the sheer genius of his rich musical endowment, enabled to perform difficult musical exercises. He was showered with the most flattering testimonials by Grell, Taubert and Ries. Later, when the hopes of both father and son were at the lowest ebb, the child attracted the attention of Carl Loewe, a celebrated writer of songs, whose protection proved of the greatest value and assistance. Dr. Neitzel will give his lecture recital on "Musical Interpretation" in the principal American cities. His program includes a discussion of the meaning of pianistic masterpieces, which he illustrates in his own inimitable manner.

The Submerged Singer.

To be able to sing a song standing on one's head in a bucket of water is an ingratiating accomplishment, and James Collier, of Bury, who claims to be the only artist in the world who can do it, should have a future on the variety stage, or even as a society entertainer. Unfortunately, at present he has only succeeded in making himself objectionable to the Grimsby authorities, who ordered him to leave the town unless he wanted to stay there in confined quarters. But after his discharge he went through his trick for the benefit of the police, who were charmed with what are described as his "gurglingly sepulchral tones." If the point were definitely put to us, we could not say exactly what is gained by singing upside down and subaqueously. It is improbable that it would heighten the impressiveness of Caruso; while circumstances in which one might find oneself head downward in water and likely really to gain anything by vocalism, are not easy to imagine. But it might not be a bad thing if the average amateur tenor would try the experiment. If he never came up again, the community could bear that result with fortitude.—London Pall Mall Gazette.

Card From Leipzig.

The accompanying post card from Leipzig was received by THE MUSICAL COURIER last week. The names are those of William C. Carl, Bruno Oscar Klein, Karl Klein

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and "Simpson," Leipzig correspondent of this paper. Although the signature of Karl Klein, the well-known violinist, makes it appear as though the picture were his portrait,



trait, the name underneath it sufficiently contradicts the surmise.

Denver Teacher Presents Large Class.

Madame Mayo-Rhodes, one of the successful vocal teachers of Denver, presented a large class of pupils at a concert early in the summer, given at the Central Christian

Church. The singer students were assisted by the De Sanctis brothers, violin and harp; Robert J. Williams, tenor; Harry C. Owens, tenor; Orville G. Wasley and David McK. Williams, accompanists. The accompanying program shows a variety of schools in which modern composers are not neglected:

Violin and Harp, Berceuse.....	Auser
Messrs. de Sanctis.	
Hunting Duet, from King Arthur.....	Bullard
Messrs. Owens and Russell.	
Le Tortorelle	Arditi
Mrs. Reid.	
Quartet, The Night Has a Thousand Eyes.....	Rogers
Misses Vogt, Murphy, McKee, Mrs. McSloy.	
If Thou Wert Blind	Johnson
Miss Miller.	
Summer	Chaminade
Good Day, Marie	Pessard
Miss Vogt.	
Violin and Harp, Prelude	Mascagni
Messrs. de Sanctis.	
Thou Art So Like a Flower.....	Chadwick
Prayer	Handel
Mrs. Williams.	
Violin obligato by Signor de Sanctis.	
Regrets	Quarles
Mrs. McSloy.	
La Serenata	Paston
The Herb Forgetfulness	Von Flitz
Miss Murphy.	
Night of Joy	Strauss
Ave Maria, Accompanied by Organ, Violin and Harp.....	Bach-Gounod
Miss Emmons.	
Lolita	Tejada
Miss Bowman.	
The Dances	Chadwick
Miss McDonald.	
Quartet, Lullaby	Brahms
Messrs. Williams, Owens, Russell and McKee.	
Serenade	Tosti
Miss Bacon.	
Auf Wiedersehn	Bendix
Necklace of Love	Nevin
Mr. Russell.	
Violin and Harp, Ideale	Tosti
Messrs. de Sanctis.	
Trio, The Water Lily.....	Aht
Misses Murphy, Bacon and Miller.	
Where Blooms the Rose	Kjerulf
Last Night	Mrs. Toffing.
Trio, Beware	Clappe
Messrs. Owens, Russell and McKee.	
Quintet, Home, Sweet Home.....	
Mrs. Williams, Misses Murphy, McKee and Miller.	
Solo obligato by Miss Vogt.	

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MRS. POTTER-FRISSELL, OF DRESDEN.

Mrs. E. Potter-Frissell, one of the musical personages of Dresden, has given a number of attractive musicales and recitals during the season. Both as concert pianist and teacher, Mrs. Potter-Frissell has won a commanding position in the art life of the Saxon capital. Subjoined are several reviews from "The Guide to Dresden" of different dates, referring to a musicale given by Mrs. Potter-Frissell, and also a children's matinee:

A MUSICAL "AT HOME."

Those who accepted Mrs. Potter-Frissell's invitation to a soirée, last Saturday, enjoyed a most delightfully informal afternoon. Alice Glade, a young girl who has been studying piano with Mrs. Frissell for only two years, has nevertheless made such great progress in this short time as to enable her to do herself and her teacher much credit. The music commenced with this young lady's playing the Mendelssohn B minor capriccio for piano and orchestra. Mrs. Frissell playing the orchestral part arranged for a second piano. Christine Frissell and Constance Glade played "Aus Aller Herren Ländern," Moszkowski, in duet form, and played it with much life and spirit. Herr Scholtz was in splendid form, and in his usual kindly mood. He brought out all the possibilities in Mrs. Frissell's fine Steinway in his rendering of various selections from his own compositions, and the A flat ballade of Chopin, also the E minor scherzo by Mendelssohn. Miss Cohen, whose lovely contralto voice is always a pleasure to hear, sang quite impromptu, Foote's "I'm Wearin' Awa," Jean, Miss O'Meara accompanying.

Outside of a large number of prominent members of the American colony, were present the following artists: Herr König Sachs, Kammervirtuos Hermann Scholtz and wife, Herr Director Lehmann-Osten, Frau Schjelderup, Frau Auer-Herbeck, Frl. Rowino of the Plauen (Voigtland) opera, Miss Beddoe, Miss Cohen, Miss Wheeler and Frau Milanollo-Roeder.

MUSICALES.

Despite the disagreeable weather of Saturday last as well as the fact that "Tristan and Isolde" drew a crowded house, there were fully fifty guests at Mrs. Potter-Frissell's musicale; and well repaid were they with a very interesting and artistic program. Mrs. Frissell was in splendid trim for the Grieg concerto in A minor, and it is needless to say that the orchestral accompaniment on the second piano was magnificently handled by König Sachs, Kammervirtuos Hermann Scholtz. Professor Scholtz's inspired work at the piano is too well known to need further comment than that he was at his best upon this occasion. Mrs. Frissell was more than fortunate in having his accompanist, and it is not to be wondered at that her playing was unusually inspired. It was announced upon

the cards of invitation "to hear Fräulein Seebe sing," so naturally much interest centered in this attractive young singer who has been so well liked in the Dresden opera this season. She sang two groups of songs, and took the hearts of every one by storm. She has immensely improved in the last few months, and sang with a very beautiful, full, rich tone and great charm of style. The voice has gained in richness and round mellowness, and there is much of fantasy and poesy in her interpretations. Perhaps the very best done of her songs were, "Hab' ich es geträumt" (Sitt), "Marienwürmchen" (Schumann), "Haidenröslein" (Schubert), and the charming encore, "Niemand hat's gesehen" (Wolff).

The Misses Frissell, Glade and v. Huppmann-Valbella, all pupils of Mrs. Potter-Frissell, acquitted themselves bravely in their dramatic rendering of the "Peer Gyt" suite, No. 1, op. 46, arranged for two pianos. Among those present were, besides the assisting artists, Viscountess von Brylinszka, Baroness v. Huppmann-Valbella and daughter, Mme. de Lorraine and daughter, Mr. and Mrs. Pottle, Mr. and Mrs. Glade and daughters, Miss Meier, Mrs. de Sousa, Mrs. Short and son and daughter, and Miss Morrison. Mrs. Wheeler, Mrs. Klee, Mrs. Chappell and daughter, Miss Officer, Misses Chappell, Glade and Murdock helped to serve tea.

CHILDREN'S MATINEE.

About twenty-five guests assembled to hear the children of the Dunning System classes, trained alike in the Leschetizky method for piano, by Mrs. Potter-Frissell, a fortnight ago. The pupils, ranged respectively according to age, were, Hope Logie, Ruth de Lorraine, Jeannette Short, Ethel Glade and the wee little daughter of the Baroness v. Huppmann-Valbella, only seven years old, Vera v. Huppmann. All of the pupils performed so creditably that it would be difficult to select any single one to place above the rest, all displaying an admirable touch and tone, power of musical conception, and correct playing that did all honor to both teacher and pupil. Perhaps, especial mention ought to be made, however, of little Vera v. Huppmann, because of her very tender years, she having played the third sonata of Diabelli in five movements with surprising correctness and with such ripe musical understanding as to arouse general astonishment, for the unusual talent of this small maiden, and the great progress she has made in the eight or nine months of study with Mrs. Frissell. Jeannette Short had only studied about four months, playing without a single error. About eight children have been in the classes during the year. Alice Glade on this occasion was offered another opportunity of playing the B minor

capriccio of Mendelssohn for orchestra and piano, and acquitted herself admirably, coming off with flying colors.

We note from the Berlin English and American Register that Mrs. Potter-Frissell and Frau Milanollo-Roeder played a matinee of Professor Roth in April, the sonata of Grieg in G major, for piano and violin, it being an entirely successful performance. One or two German papers made mention of this at the time.

Mrs. Frissell expects to leave for Switzerland the first week in July where she hopes to have the opportunity of playing again for her former masters, Leschetizky and Gorski, whose protégé for many years was no less an artist than Paderewski himself. She expects to return to resume work about the middle of September. Future notice will be given of her summer address.

Sailed on the Amerika.

Glenn Hall, the New York tenor, and Mrs. Hall; Caroline Montefiore, the New York soprano and teacher, accompanied by her two sisters; Melville Clark, president of the Melville Clark Piano Company, of Chicago, and Mrs. Clark; Henry Dreher, a prominent piano dealer of Cleveland, Ohio, and Mrs. Dreher, were among the 451 cabin passengers who sailed on the Amerika Thursday of last week.

Saidie Mallam returned this month from Chicago, where she has been for several months studying voice culture under Miss Breed and Dr. Allum, of the Bush Temple Conservatory. Miss Mallam possesses a fine soprano voice, especially suited to oratorio.

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When, only two years ago, Johanna Gadski severed her connection with the Metropolitan Opera House because of a breach of faith on the part of Mr. Conried, she was but vaguely known in the general concert field. Nevertheless, she made a transcontinental tour during the season of 1904-05, sang sixty-two concerts, twenty of which were with the Pittsburgh Orchestra on tour, and made such unprecedented successes as to place her immediately in the Sembrich-Melba rank of concert prime donne. Her financial successes during that first season put her previous operatic earnings to blush.

When that season terminated, contrary to unusual conditions, there were enough engagements in sight for the following season to assure her as large a tour as the first if she would risk two consecutive seasons. She did, and the result of the season of 1905-06 was exactly the same number of appearances as the previous season, but the last sixty-two were worth to her a trifle more than \$20,000 more than the first sixty-two. Besides, this later tour was of infinitely greater importance, including, as it did, seven appearances with the Boston Symphony Orchestra, as well as appearances with the New York Philharmonic, Philadelphia, Chicago and Pittsburgh orchestras, one New York, two Chicago and four San Francisco recitals to enormous houses, and closing in a blaze of glory with three appearances at the Cincinnati Festival, on which occasion she easily carried off the honors.

Two successive (and successful) tours would ordinarily be sufficient to satisfy the demands of the country for one particular artist, but not so in Madame Gadski's case, since, when she sailed, there were enough engagements in sight to form the nucleus of a third tour. Mr. Charlton imported, and finally she consented to come over this year for only thirty appearances if he would let her return home to fill important European engagements booked from January 1 on to the end of the season. So, for the third consecutive season, this great artist and lovable woman will make a clean sweep in America. This time she sings with all the orchestras she appeared with last year except Pittsburgh, and one she did not sing with—the New York Symphony, Walter Damrosch, conductor.

Her thirty appearances will be in the most important

cities, and will be the head and front of the musical scheme in those cities.

With such a sweeping record of success attained in a period of thirty months, it is not to be wondered at that Mr. Charlton considers her one of the most valuable artists of the many famous ones who are making their greatest successes under his direction.

The contention of THE MUSICAL COURIER two years ago that Mr. Conried made a huge mistake in allowing this artist to slip through his fingers is confirmed by the fact that, although he has not been able to adequately fill her place by the new singers he has brought over for that purpose, she has risen since leaving him to the highest rank in the concert field, while between times she has found opportunity to continue her operatic career at Covent Garden, Munich and Cologne.

Arthur Claassen in Italy.

Arthur Claassen, the musical director and teacher, is spending the first half of his vacation in Italy. When last heard from, Mr. Claassen was staying at Palermo, Sicily. He visited Pompeii, Naples and other places of interest in that vicinity. Signor and Signora Giuseppe Brusati, prominent residents of Palermo, gave a reception in honor of Mr. Claassen. The musical program for the occasion included piano compositions by Mr. Claassen, published by a New York firm, and some songs by Carlo Graffeo, the teacher of harmony at the Conservatory of Music at Palermo. Mr. Claassen is making fine progress in his Italian. No date is set for the return of this successful artist.

Two Artists in the Charlton List.

Two important acquisitions to the Charlton list this season are William Harper, basso, and Mary Hissem de Moss, soprano, both of whom are well established as artists of the foremost rank. Harper is a singer of commanding presence. Mrs. de Moss has established herself by several successful seasons of concert work, her singing with important orchestras having brought her into special prominence.

WASHINGTON AND ELSEWHERE.

The Philadelphia Orchestra, conducted by Fritz Scheel, will give five symphony concerts at Pulaski Theatre, Washington, D. C., this coming season. The concerts are to take place in the afternoon, and October 30 is the date of the first. The other three dates are December 11, January 22 and 29. The fifth date will be announced later. Gadski, Rosenthal and Schumann-Heink are announced as three of the soloists.

Creatore will play in Washington, D. C., after his Western trip, now most successfully in progress. It is possible also that this gifted bandmaster and his band will be heard in Baltimore. The management has received many demands for return engagements of this unique genius.

The sum of \$9,000 in royalties was paid to Clara Kummer, composer of the popular song, "Dearie," as her share of the sales for one year. Mrs. Kummer is also author of the words of the song that is making her rich. Sallie Fischer, a Western singer of European training, is reported as being one of the favorite interpreters of "Dearie."

Pauline H. Clark, the Boston contralto, is at the Crawford House, in the White Mountains, New Hampshire. Lida Low, the accompanist, is there also, and the two congenial musicians are studying and performing. Mrs. Clark has many engagements ahead for next season.

Sadie Julia Gompers, soprano, of Washington, D. C., is at Munsonville, N. H., continuing voice lessons with Paul Savage, of New York, who has a summer house and large yearly class there.

Marion F. Keller, soprano and voice teacher, of Boston and Worcester, Mass., has given two pupils' recitals. She has many pupils, is studying and singing, and is one of the happiest and optimistic of music workers. She will sing at a big society wedding this fall, in which Nordica's niece will be one of the bridesmaids.

F. E. T.

Millie Ryan, a successful vocal teacher of Omaha, is spending her vacation at Thousand Island Park. Mrs. Ryan is the guest of Mr. and Mrs. Tom Ward, at the Columbian.

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THE Henry Russell San Carlo Opera Company will be headed by Lillian Nordica and Alice Nielsen, two Americans. The tour has been completely booked for twenty weeks by Messrs. Klaw & Erlanger.

A PLAY called "The Kreutzer Sonata" is to be produced in New York. The manager announces that the piece "in its artistic motivity suggests the Beethoven composition." Something new in the drama at last—and Ibsen dead only a month!

THE coming season will be Madame Schumann-Heink's last in New York for three years. She has just signed a contract with Wolff, of Berlin, whereby she is to undertake extended concert tours through Europe during the seasons of 1907 and 1908. This is exclusive news, and has not even been published in Europe as yet.

MADAME SEMBRICH has been giving her views of Strauss' "Salome," which she heard in Dresden. Of course, Madame Sembrich did not like "Salome"—the title part is not a coloratura part. Prima donnas are as unprejudiced in their criticisms of music as the annotated critics themselves. We very much fear that Madame Sembrich will have to witness the distressing spectacle of a "Salome" production in New York next season, and, what is also likely, a "Salome" success. It may prove to be even a greater work than "Lucia" or "Traviata," two works which Madame Sembrich has admired immensely for the last fifty-five or sixty years.

BAYREUTH is open, and the music of Wagner is being sounded there in model performances under the personal supervision of the great composer's wife and son. The American Bayreuth is at Saratoga, and that is open, too—"wide open" this year—and the music of the chips mingles with the rhythmic hoof beats of the horses, as the great games of chance take their course merrily at the brilliant New World Spa. At similar resorts in Europe—Monte Carlo, Ostende, &c.—they have grand opera by world famous artists and concerts by the best singers and players, and dramatic performances by the "stars" of all the best theatres. Caruso is singing at Ostende this summer, and Calvé finished a Monte Carlo season a few weeks ago. It seems strange that Newport or Narragansett have not yet thought to own a summer grand opera house. Some fine day an American millionaire's wife will hit on the idea, and then "father" will promptly buy a \$2,000,000 site, build a \$7,000,000 opera house, get his friends to subscribe \$22,000,000 for boxes, engage \$10,000,000 worth of foreign singers, and there will be our summer opera all complete—the "finest in the world," of course, because it cost the most money. 'Rah-for Amurrica!

A LETTER to the New York Times, signed "Columbia Student," is of interest to MUSICAL COURIER readers who remember the stand this paper took and the revelations it made when Columbia allowed MacDowell to resign two years ago as head of its music department. The letter in question reads as follows: "When it was announced that musical concerts would be given to the summer students and their friends on the University Campus at Columbia the writer was elated. But, alas! his hopes were shattered. He has been treated to nothing but the kind of music which your correspondent of a few days ago objected to hearing nightly from a neighbor's phonograph. But what can be expected from a phonograph or cheap concert hall when our great university entertains its students with music of this low quality? Here is a sample program: 'Waiting at the Church,' 'Dearie,' 'Wonderland Selections,' 'Silver Heels,' 'College Life Two-Step' and a number of others whose names he is not familiar with. A few years ago Arrica's greatest composer, MacDowell, resigned his chair at this same university because the authorities refused to co-operate with him in elevating the musical tastes of the students. Critics rushed forward to defend American art and music, and charged this fearless composer with misrepresenting the situation at Columbia. 'By their fruits shall ye know them.' Let these critics come on Tuesday or Thursday evening from 8 to 10 p. m. and hear MacDowell vindicated!" Thus THE MUSICAL COURIER is right again, and as events now prove, it was the only New York newspaper which knew the true musical conditions at Columbia and was not afraid to tell what it knew. For the musical news anywhere and everywhere, read THE MUSICAL COURIER. In fact, read it anyway.

An Opinion on London—and Other Things.

LONDON, July 26, 1906.

It is an ungrateful task to accept the hospitality of a free nation like this, or France, and enjoy all the benefits its liberties grant to a stranger (which embraces a complete ideal of individual freedom) and then to find fault publicly with any of its institutions or its characteristics. Even by doing violence to one's own conscience, one is frequently prohibited, through the sense of decency and desire not to be ungracious, from expressing the whole truth or even a semblance of it, especially if that expression is calculated to encumber one with the odium of bad taste. Therefore I should never write strictly in a concrete fashion about certain conditions in music here or in Paris. From the most elevated literary or critical point of view this reluctance might be viewed as an ethical offense, but, after all, it is a question of personal taste.

Our home affairs can be treated on an entirely different basis, and yet there are cogent reasons outside of the ethical ones why I could not be taken to task, as the average foreign visitors might be, for giving free vent to my views on certain and even on many phases of music and musical life here. In the first place, I come here frequently—my first visit was forty years ago—and then THE MUSICAL COURIER has its direct, permanent representation in London, and is part itself of the musical life of the English nation.

And yet, if I were to write as I feel predisposed to do under the privileges the situation grants, I doubt if I could express myself with the freedom exhibited by Harold E. Gorst in an article of his published July 7 in the London Saturday Review. No one, observing how things are going here, can avoid shaking hands, metaphorically speaking, with Mr. Gorst on his candid exposition of the musical temperament here, or, rather, the manifestation of its absence. Reduced to a few poignant words, it is just as we have it at home—namely, music prospers only when it becomes or is a part of the world of fashion. Otherwise it is a drudgery. That is our case; and such is the case here.

Mr. Gorst utilizes the late visit to London of the Vienna Philharmonic Orchestra as the material for his homily, and I think it well to reprint his article covering the strictures he indulges in, particularly as it is a native source discussing its own affairs and tendencies:

PEARLS BEFORE SWINE.

Frankly—and it is useless to be anything but frank in one's contributions on music—I never felt more profoundly humiliated than during last week's visit of the Vienna Philharmonic Orchestra. Eighteen years ago I spent some months in Vienna. My musical education at Leipsic had commenced, and I went to the Austrian capital firm in the conviction that the Gewandhaus Orchestra at the German centre of music was the finest body of instrumentalists in the world, and that the Leipsic Opera, although inferior to Dresden and perhaps to other places in respect of the quality of singers and luxurious stage setting, reached the highest standard in other respects. Vienna was a revelation. I shall never forget the first impression made on me—a raw student of settled convictions on the subject of Leipsic—by that unique fellowship of veterans under the leadership of Dr. Richter. It was an emotion that could never be repeated. The ensemble was like the swelling undulations of the ocean; one could hardly believe that even the inspired baton of their chief could achieve such perfect discipline. I am not ashamed to remember the emotion with which, in those young and far off days, I listened to a rendering of the "Tannhäuser" overture by that superb or-

chestra which surpassed all anticipation. Scores of times have I heard the overture during the interval of years which have passed since that first occasion at Vienna; but no performance of the work approached the same standard of excellence until Saturday last, when the same splendid body of musicians—changed, perhaps, in some material aspects, but unchanged in quality or spirit—played it at Albert Hall as their farewell number.

These masters of orchestral playing, numbering 117 instrumentalists, many of whom are the most accomplished soloists, came over from Vienna at the expense of Herr Krupp. The proceeds of the concerts were destined for the King Edward Hospital Fund and the Austro-Hungarian Francis Joseph Institute. It is true to say, therefore, that an opportunity was offered to all lovers of music in the greatest city in the world to hear the finest existing orchestra at a price, which, commensurate with the vast expense of the undertaking, made every ticket of admittance a semi-gift. And what was the response? One might have supposed that the doors of Queen's Hall would be besieged, and that Albert Hall, in spite of its colossal proportions, would be scarcely adequate to contain the great overflow of those who had been unable to secure seats for either of the two former concerts. Nothing of the kind happened. Even the presence of the King—although it drew numbers of idlers with opera glasses and lorgnettes who arrived late and left early, after nearly yawning their heads off—failed to lend a decent appearance of public support to the Albert Hall desert, where arid patches of empty chairs provided in every direction pregnant evidence of the artistic desolation of British culture. While at Queen's Hall, both on Tuesday and Thursday evening of the foregoing week, I noticed a sad percentage of vacant seats within the range of my observation. From what sections of society were these audiences drawn? The presence of royal persons brought many fashionable subscribers to their boxes in the Albert Hall, and accounted for many scores of rustling interrupters from the park hard by, who thought it the proper thing in the circumstances to purchase a guinea stall and put in an appearance for an hour of purgatory. At Queen's Hall there was no attraction beyond the Vienna Orchestra. Many foreigners of all nationalities were present, and listened to the music with the silence of intelligent enjoyment. Frenchmen, Germans, Austrians, Russians, and every type of Jew were in evidence. Leading British musicians found time—probably without difficulty—to appreciate, with all the intellectual delight of connoisseurs, the unrivalled qualities of their colleagues from Vienna. And there was a solid sprinkling of middle class concertgoers from the suburbs, who appear to furnish the backbone of all musical enterprise in the benighted metropolis.

Where were the rest of the world? If great musical performances of this unique character are supported solely by foreigners, professed musicians and ladies and gentlemen from the outlying districts, supplemented, in all probability, by a liberal shower of free tickets bestowed upon anybody who is anxious to exhibit a new evening blouse, it is useless to pretend—as some people persistently do—that we are a musical nation. It never was impressed upon my mind so vividly as last week that we are at present, in the cultured bulk, a nation of Philistines of the first water. Our élite have certainly an art of their own manufacture which is also excellent of its kind. They have brought to a perfection rarely equaled anywhere on the Continent the arts of washing, dressing, sleeping and eating. In no country of the Old World are bodies kept so fresh and appetizing through soap and water, or more daintily and suitably attired. Their sleeping arrangements are the quintessence of health and sanitation; the elegance and luxury of their service and meals have elevated the domestic side of English life to a fine art. I should be sorry to disparage these virtues, which might with advantage in some respects become national ideals; but their cultivation seems

to have involved a fatal neglect of things of even greater moment than the ultra refinement of the coarse necessities of everyday existence. Nobody has heard anything quite like the musical amateur in England, who, in his or her worst phase, has only become possible through the low standard of artistic appreciation that characterizes the average English family circle. It is far better for us to face the truth in this respect than to make ourselves ridiculous in the eyes of other nations by affecting that we are musical or artistic as a race. The visit of the Vienna Philharmonic Orchestra to these islands was premature. They should have waited for their successors to see if future generations would find more leisure in the intervals between filling their stomachs on the highest plane of culture and driving motor cars to stimulate the appetite, to cultivate a musical taste which has practically died out—if it ever existed at all—among those who should be the natural patrons of the arts. Or, if Herr Krupp desires to repeat his generous experiment at some future date, may I recommend him, in all sincerity, to import the audience as well as the players?

Boarings of the Above.

The shower of deadhead tickets dropping daily during the season like snowflakes over musical London is a commentary in itself on the utter absence of practical support—always excepting two or three fashionable artists—given by the people to classical music. We cannot except music from the other pursuits of man in testing its relation to careers and to the question of what that constitutes. A career is meant to be a financial success—everywhere, in everything, at all times, and nowadays especially. That is the one test. If an artist, be he painter, architect, surgeon, miller, musician, merchant or miner—if any of the artists among these various career hunters makes a financial career, he is considered, for that reason and for that reason only, successful. That is the gauge.

I might exempt just one profession, and that is journalism. The journalist is the only altruist, for he looks only toward the help and benefit he can exert in behalf of others. His motives are usually the very diametrically opposite from the motives of those he is constantly helping, and for that reason he remains poor—more so, in a relative sense, in these recent years than ever before—and he remains poor because that is the evidence of his success as a journalist. I do not refer here to men of business affairs known as newspaper men. The modern newspaper man's success is also gauged solely by his success financially; but the modern newspaper man is not necessarily a journalist. It will be found that if he is constantly engaged in maintaining the plea that he is a journalist, that he is poor and is probably telling the truth. If he is a newspaper man he will be found seeking financial distinction, just as Sargent, Massenet, Melba, Rosenthal, Joachim, Richard Strauss, Kubelik, Fremiet, Sardou, Rothschild, Rockefeller, the owners of the Times, of the Telegraph, of Le Matin or the Figaro or the New York Herald or Post are seeking it—and rightfully so, and, as the late Alfred Beit sought it, also most justly and properly.

But, outside of journalistic careers, all careers are distinguished and gauged solely through their financial measurement as careers, and I am here discussing artistic and especially musical careers as such, and not symphonies and their relative standing.

Just as long as musicians will play or sing free of charge, there will be ten thousand poor musicians to one rich one; that is, about ten thousand without a career to one with a career. And it will be found

that the musicians with careers usually did not begin by distributing the free ticket. Looked into, this statement will become substantiated.

Here in London, as well as in Paris, the recitals and concerts are given in order to secure press notices, and, as the press notices of London are known to be generous, liberal and not vitriolic, as they are in certain other localities, and as the concert giver in Paris can write his own or her own comments on his or her own performances, and then insert them at so much per line in the leading Paris newspapers, the concerts and recitals are given in these two cities. Also, as all this is known throughout the whole world of music, the musical artist who gives a recital here or in Paris is at once put down as having showered the musical deadheads with tickets, and as these people are nearly all envious or jealous (because they represent past failures in the art), the failure of the free singing and free playing musical artist may be put down in advance, for the audience admitted free of charge constitutes the most severe critics. Such an audience at once disseminates the idea that the artist just heard was "merely fair" or "pretty good" or "excellent" (with a shoulder shrug accompaniment), and that ends the career, especially as no real criticism appears in the papers, but merely pleasant, encouraging notices.

All these dangers encompassing the first introduction of musical artists in England and France can be avoided by abandoning the free ticket. That closes the door at once to the dangerous audience, and empty benches are certainly preferable to such audiences as we meet in these free concerts and recitals.

Proof.

To show that this estimate of the case, this diagnosis, is correct, I offer the following proof. I will publish a list of 500 singers and players who have given free ticket concerts in London and Paris during the past ten years—only 500—and I will show that of these 500 not five have made any careers. I have explained what a career is. Furthermore, I will permit the readers of this paper to select the 500; the same result will obtain. I am not here referring to singers and pianists conscious of the fact that they are not gifted with the ability to make artistic careers, and who give these free ticket performances merely as an excuse to let themselves down easily as teachers. I refer here solely to the class that starts out to make a career.

Where are these careers emanating from the London and Paris deadhead, free ticket performances of the past—say, 20 years?

A few might be found, and if a few will be found does that compensate for the wreckage?

The whole structural basis is false and has no substantial foundation, because there is no concentration, no leit-motif. It is all go as you please. One musician gives a free concert, two follow, and ten more, and then it becomes a horde of musicians, all giving out free of charge what has cost years of work, frequently of anguish and torture, to accomplish. The world cares nothing for it, and the world is indifferent because the musicians have educated the world into that attitude.

How much more preferable would it, then, be to say boldly: "I am going to give a concert or recital in London or in Paris to be heard. All those interested are herewith invited to come and hear me." And how much better still would it be to say more boldly: "I am going to give a concert or recital in London or in Paris to be heard. It has cost me years of work and money to accomplish what I know, and I must insist that no one can hear me unless he or she purchases a ticket at the price announced?"

That would be sufficient to create such comment that people would become interested, and if not, why, the result would not be worse than it now is.

The platform of this paper is that things gotten for nothing are worth nothing. I would not print an article in this paper for which no *quid pro quo* is understood. There has been a great deal of adverse

criticism on this platform of THE MUSICAL COURIER, but that very adverse criticism helped to push it along and to enforce the platform. Test it yourselves—this proposition. What are you doing with those things you get for nothing? What do you get for nothing which is worth anything? What is a free concert or recital ticket worth to you? Do you use every one? Not at all. You only use these tickets when you have nothing else to do that is worth doing. The moment you attend the recital or concert you know that all the tickets were free, for otherwise you would not have received one or two. Your estimate of the artist at once sinks, because you know he or she can do no better than you, for otherwise he or she would not be doing what you did years ago—that is, sing or play free of charge.

Do you see great artists at these free concerts? Do they attend them? Certainly not. Many of them are not even attended by the critics, for they feel that it is not their duty to level themselves down to the free ticket audience. The critic feels his distinction only when he knows that because of his function he is distinguished by receiving free that which others must pay for. Hence so many hundreds of concerts are given in London of which no notice whatever is taken in public prints.

Remedies.

I have already suggested some remedies of this evil in the above paragraph, and it is necessary to say here that New York is beginning to introduce this senseless fad—this free singing and free playing recital. There are additional remedies.

The first of all remedies starts at the beginning, and that is when girls and boys are started out by parents and friends to become musicians, and when no one in authority is questioned as to their capacity physically and mentally for such a career. Thousands are today studying music with failure ahead for physical reasons alone—no musical tones in the voice, for instance.

The next trouble that faces a musical student is the teacher. There are thousands of people giving lessons in the various departments of music who have no semblance of an idea of musical pedagogics. Many of them are ignorant of the fundamental laws of music itself.

Then comes that irrational desire to appear before the studies have been rounded off.

Then follows the absence of authority in deciding what "graduation" signifies or if "graduation" has been attained. In England this evil is just as prominent as in America. Each school or institution or teacher claims disqualification in the competition that is existing. There is no basis. There is no Salon. There is no Diploma of recognized authority centralized and universally recognized. All these defects must be remedied.

After this comes the individual desire to follow or imitate certain programs, many parts of which have no logical relation whatever with the character or method of the performer. Great standard works or compositions are to be performed—sung or played—that can only be properly given out publicly after the deepest researches have been made with the co-operation of artists who have made specialties of them.

There is no standard of advice.

There is no accepted standard of program making or balancing.

These are the defects that must be remedied long before that contemplated free ticket performance is to be given; but they are not remedied.

The gratis performance takes place with all the disadvantages associated with the theory of the giving away for nothing of something supposed to be worth something, and that false claim at once disrupts and destroys the whole fabric of an artistic career—simply because it is a false claim. Things that are worth something are never given away for nothing—never. When, through ignorance or error

or a false conception of values, they are given away for nothing, they become worthless—which amounts to the same thing.

Therefore, again, and for the three hundred and thirty-fourth time, this paper says that, if you desire to make a career in music, never sing, never play free of charge. You destroy your own value; you destroy any value you may possess for a manager; you interfere with the incomes of those who do charge, and their revenge will be quick and effective, and you will never be able to rise out of a mediocre position, which is equivalent to saying that you will not make a career. Permit the others who disregard all this to sing or to play free of charge. That is the best thing that can happen to you as long as there evidently must be such fools in the musical world. Many a fine musical talent has been destroyed by the free ticket.

The Question of Taste.

Mr. Gorst asks in his article where the world was that should have filled the many empty seats at the concerts of the Vienna Philharmonic Orchestra. That world had already been surfeited with free tickets or was using many that very day. The free tickets given out by musicians therefore help, in other directions, in defeating the careers of musicians, because they prevent the costly performances from receiving support, and the costly performances usually represent greater aesthetic aims, and these aims, under proper dissemination, add to musical culture, enlarging the constituency at which the artist aims for the accomplishment of his career.

For a community like London it is a shame that so little support is given to absolute music of the high type. In that respect London cannot boast any more than can New York. Like in New York there is no permanent orchestra here, and the dividends of the concerts of the London Philharmonic Society are much smaller than those of the New York Philharmonic—by more than one-half. As soon as New York succeeds in imitating the London free ticket concerts—hundreds each season—the receipts for musical performances in other directions will also drop, and there finally will be no concerts for which artists can be engaged—which means the killing of the goose through the free ticket, as has been done in London.

The Truth Again.

We have no Governmental and no municipal subsidies for music in Great Britain or the United States, and we must admit that our systems are not conducive to a culture of music to such a degree as to educate the masses so highly or intensely that their spontaneous support could be given to such concerts as the Vienna Philharmonic Orchestra gave, sans sensational soloists. No, that cannot be done as yet. There are too many good, sensible and rather intelligent people who read the glowing accounts of Henley and other regattas and cricket at Lord's, and baseball at the Polo Grounds, and races and prize fight contests, and these people attend such performances by the millions—by the tens of millions.

Neither London nor New York can depend upon thousands for the support of classical music. My estimate of the New York support, based on a population of Five Millions within a radius of our concert center, gave one-twentieth of one per cent. as the number from which we could get such support, and I subsequently advanced it to one-tenth of one per cent.—that is, about 5,000 persons. London has a population giving her seven million persons centering toward a similar radius, but I doubt if she has one-tenth of one per cent.—that is, 7,000 persons—regularly supporting absolute music at performances with money as we have 5,000. If she had, no such scene could have been possible as Mr. Gorst described, and as I have observed on many, many occasions for many, many years past in this great London town, a town which can do no more boasting than can the great, monstrous, seething center

of noise and commotion and motion called New York.

Ladies and gentlemen of the musical profession and boys and girls intending to enter into it, there is nothing in it on the basis of modern careers in other lines—in classical music—as these two cities and Paris illustrate. The whole system of handling the subject practically must be revolutionized, so that the great public will become interested, and until that great, vast mass of humanity, which has its attention focused in directions leading straight away from classical music, is brought or drawn into the vortex of the sound world as we few handfuls of persons know it or are supposed to understand it, no career can be made except in exceptional instances, few and far between. Classical music must be made popular. If popular music was made popular, as it certainly was, classical music can also be made popular. The daily press can do much to help it along, but even before that we must first cease to be encumbered with the false theory that classical music is exclusive. Yes, it is exclusive, because so few people know what it is, but in the sense of having it appreciated there is no exclusiveness in it. It is an open book.

However, this leads us into directions not palatable at this period and after such comments. As I say, the whole system is wrong as the matter is attacked and pursued today. Some time—time to come—the forces will get together through which the world will finally become conscious of its own music. Today it is in dense ignorance on the subject.

Doom of Opera.

Mr. Baughan, of London, in a recent publication announces the doom of opera! THE MUSICAL COURIER agrees with Mr. Baughan, as it usually does; and to prove this it can point to many editorials ranging back to fully fifteen, if not more, years, in which THE MUSICAL COURIER also predicted the doom of opera! Thus do kindred spirits evaporate the same essence at different times in different spaces. And yet there are good reasons to assert that a man, thrown upon his responsibility, with a file of THE MUSICAL COURIER of over a quarter of a century at his command, is oftentimes obliged to recognize his own recognizance—as it were.

BLUMENBERG.

LONDON LACONICS.

LONDON, July 27, 1906.

Lhevinne will give an orchestral concert here on October 13 at Queen's Hall, and Arthur Friedheim will probably conduct.

Mischa Elman, the young violin genius, will hereafter use the Bechstein piano in England. He formerly used the Erard.

Besides Puccini, Tito Ricordi, of the Milan publishing house, is to visit America this fall to assist in installing the "Madam Butterfly," which is to be given in a sumptuous manner by the Savage English Opera Company.

Caruso's engagement at Ostend, at the Kursaal, during the four weeks of August, consists of singing twice a week, two songs on each occasion, for which he gets \$12,800, or, for the sixteen songs, \$800 each. Considering the fact that he will draw more than double this sum indirectly, the investment is a good one.

Kubelik and his manager, Hugo Goerlitz, have had a misunderstanding which is on the eve of a litigation to be begun by Goerlitz, whose claims are based on a contract. Kubelik made a large fortune during his past tour in America under Goerlitz, and the latter insisted upon conducting the next tour under the contract. The legal papers will tell the story.

B.



The current issue of the Theatre Magazine contains an article by Albert L. Parkes on the identity of the originals which suggested to Du Maurier the unusual characters in his "Trilby" masterpiece. Mr. Parkes contends that Anna Bishop, a contemporary of Grisi, Persiani, Viardot-Garcia and Lablache furnished the figure of Trilby O'Ferrall, and that Mr. Bochsa, the harpist and manager of her concert company, was the original of Du Maurier's hypnotic villain:

Après is of the mysterious power exercised over the singer by Bochsa, Frederick Lyster, a well known manager and a musician of acknowledged ability, as well as the business head of the Anna Bishop Opera Company during its Australian tours, advanced the belief, since endorsed by others of her company, that Du Maurier found



A "SALOME" GROUP FROM DRESDEN.

his original for Trilby O'Ferrall in Anna Bishop, and that of Svengali in the Italian, M. Bochsa. Mr. Lyster says in substance: "The book of 'Trilby' and the play as produced by Manager A. M. Palmer in New York seem to be founded on the career of Anna Bishop, for Svengali is simply an exaggerated presentation of M. Bochsa, her musical director, while the Madame of the story is a living replica of Lizzie Phelan, the companion and very shadow of the great singer for nearly forty years." Mr. Lyster goes on to state: "The relations between the singer and the harpist were purely professional, yet his will dominated her actions. He rehearsed her songs in the strictest privacy, and when illness prevented Bochsa's presence at general rehearsals, Madame Bishop



FIND THE MUSICAL COURIER OFFICE.

would also remain away, leaving me to rehearse the band without her. On these occasions some of the smartees in the orchestra would remark, 'Bishop's brains are sick abed.' Although the harpist's influence over the singer was evidently paramount, I never saw him descend to the slightest familiarities, either of speech or treatment. He was her maestro, her friend, her guide, and nothing more, while she was almost childlike in her meek submission and dependence upon him. Personally, she was a sweet, amiable woman,

apparently devoid of will power, and without even the faintest sense of ambition. She sang and acted because she was told to do so, seemingly in a prolonged dream. Even when pitted by Bochsa against Jenny Lind, she appeared to take no interest in the rivalry, but obeyed and trusted in Bochsa and the management for the rest."

Madame Bishop first sang in New York at Tripler Hall, where the Broadway Central Hotel now stands, and later on at Palm's, afterward Burton's Theater, on Chambers street, now occupied by the American News Company. Although the price of the best seats was only fifty cents and one dollar, the prima donna failed to draw, and the manager became a bankrupt. Madame Bishop then went to Philadelphia and created a furore in Bellini's "Norma," and after prosperously touring this country, sailed for Australia under Fred Lyster's management.

While journeying, the prima donna learned of the death of her husband, Sir Henry Bishop, and the following year she married Martin Schultz, a native American, sometimes called "The German Baron," in compliment to his rotundity. Later on she returned from a visit to London, and it was noted that a change had come over the entire personality of this artist, due possibly to being released from the almost supernatural control of Bochsa.

The facts in the case contradict both Mr. Lyster—significant name—and his sponsor, Mr. Parkes. In the New International Encyclopedia (1903) it is stated that Madame Bishop left England in 1847 and toured extensively in the United States, Canada and Mexico. She continued westward and made a long Australian tour, returning finally to New York in 1858 and marrying there Martin Schultz, a native of that city. Since Madame Bishop left England in 1847 and apparently did not return there until after she had married Schultz, it is plain that Du Maurier must have heard her, or heard about her, in London prior to the year 1847, which was the latest period of Bochsa's influence over her in London. The records tell, however, that Du Maurier was born in 1834; therefore in 1847 he was thirteen years old, an age at which he would hardly be likely to take much interest in hypnotism or even to have heard about it, or about Madame Bishop and her harpist. Furthermore, while it is true that Mesmer's early experiments in hypnotism began before 1800, it was not until the last third of the nineteenth century (Charcot, Heidenhain, Preyer, Delbeuf, &c.) that the nature and causes of artificial nerve sleep were even remotely understood by any one outside of medical and scientific circles.

The most convincing argument against the Bochsa-Bishop fiction is a letter written by Du Maurier (January 18, 1893) to Lawrence Hutton, the American literary critic, and to be found on page 335 of the latter's "Talks in a Library." The passage of greatest interest in the present discussion reads: "Taffy is made out of two or three people. Van Trump is there only for the strength. 'Little Billee' is what I imagine Fred Walker might have been in similar circumstances, and the villain is founded on a certain Louis Brassin, whom I knew in Antwerp and Düsseldorf, a great pianist but monstrously increased and bedeviled." Du Maurier went to Antwerp in 1856, to study art under De Kaiser and Van Lierus. And in the year 1856 Bochsa died at Sydney, Australia! The inference is obvious that Du Maurier received his first Svengali impressions in Antwerp—according to his own letter—and possibly he never even heard of Bochsa and his strange powers. Mr. Parke's defence of the relations that existed between the singer and the harpist receives a severe knock in Rupert Hughes' "Musical Guide," where it is stated that "Bochsa eloped with Sir Henry Bishop's wife." If our narrator is wrong on two counts, it seems reasonable to suppose that he is wrong on the third, and hence the musical world will have to reject the belief that Mme. Anna Bishop was the prototype of Trilby. Du Maurier himself never revealed her identity, and the likelihood is that she was purely a child of his imagination. The model for the Trilby drawings

was of course Miss Du Maurier, the novelist's daughter. Even in the case of Brassin, the regulation poet's license must have been stretched considerably, for Franz Rummel, a pupil of Svengali-Brassin (at Brussels) was wont to speak of his teacher with the utmost affection and respect, and characterized him as modest, generous almost to a fault, a true Bohemian in spirit, but with all the outward graces and airs of a man of the world, and in music a fiery adherent of the Intellectuals—Liszt, Wagner and their followers. The Brassin piano arrangements of Wagner's "Feuerzauber" and "Walkürenritt" are hardly the products of a man who mooned endlessly over Schumann's "Der Nussbaum" and expended all his art teaching his hypnotized pupil such super-sentimental and sickly mush as the "Sweet Alice, Ben Bolt." Having now succeeded in tying this subject into a tangled gnarl, we will leave it for some more experienced investigator to clear up. Juggling with dates is always dangerous.

Able was I ere I saw Elba. Read the foregoing sentence backward.

How is it with the literary critics? Let us see. The recent death of a gifted playwright and philosopher named H. Ibsen has inspired the literary commentators of all countries to copious criticism of the man and his works. Would you know exactly how great or how little this H. Ibsen was? Then read:

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The dramatist of pessimism. . . . Views of life were so morbid, so utterly without uplift that they can never be great.

NEW YORK TRIBUNE.
Ibsen achieved his vogue, a vogue which is even now passing.

PROF. SCHMIDT, CORNELL UNIVERSITY.
There is in him the same prophetic tendency and insight that dominated the old Hebrew Biblical writers.

PARIS FIGARO.
Ibsen exercises on the present generation an influence analogous to that exerted by Shakespeare upon the romantic age.

PROFESSOR SCHMIDT.
All the indefinite, half-formed ideas and aspirations that struggled for utterance in the minds of men around him, Ibsen gathered up and spoke forth finally and forcibly.

NEW YORK EVENING POST.

The most uncalled-for truth about Ibsen is his splendid, unconquerable idealism. . . . In all that he wrote there is an inspiring faith in the beauty and work of life.

NEW YORK DRAMATIC MIRROR.

Ibsen's influence on the theatre, already felt wherever the stage has a modern trend, has but just begun.

GEORGE BRANDES.
He displayed a dramatic certainty, simplicity and delicacy which recalled antique tragedy in the hands of Sophocles.

LONDON TIMES.
It may be suggested that so long as Euripides is read and acted there is hope for Ibsen.

REVIEW OF REVIEWS.
He knew the general outlines of the new world that must be built on the ruins of the old; he preached a gospel of absolute liberty as the salvation of mankind; but what he seems not to have fully discerned was the exact material out of which, and the exact method by which, this new world was to be constructed. Hence his mysticism and symbolism.

HARPER'S MAGAZINE.

No greater mind, no perfecter art, has revealed itself in our time, so rich in mind and art.

NEW YORK TRIBUNE.

The Ibsen hypothesis has for some time been running emptyings, and is now dwindling away in the shrill nonsense of a Bernard Shaw. The time will come when men will wonder why they listened with so much patience to the Scandinavian oracle.

Clement Shorter early put himself on record when Ibsen's "Ghosts" had its London première: "A disgusting representation * * * ; an open drain; a loathsome sore unbandaged; a dirty act done publicly." And yet of this same "Ghosts" Björnsterne Björnson said recently in the Copenhagen Politiken: "It is here that Ibsen most lavishly develops his poetic gifts. * * * It is the artistic element in Ibsen's works that will make them imperishable." In the Bookman, Brander Matthews says that "Ghosts" recalls "Oedipus the King." The Pittsburg Gazette calls Ibsen "a modern Aristophanes." The London Spectator says of him: "He is inconsistently and inexplicably hopeful; he is that most inveterate of believers, the idealist in spite of himself, in spite of every one." The Chicago Dial has this dictum: "To act as the physician of the age, to point out the festering sores in the social and political organism, and to sear them with irons heated to whiteness in the furnace of the poet's indignation—this was his mission." Edwin E. Slosson, in the Independent, tells us why Ibsen is valuable to America: "His characters are nowhere more abundant than in America. John Gabriel Borkman is the typical financier now being pilloried in the marketplace by official and unofficial investigators. 'Pillars of Society' is a dramatized insurance and Slocum scandal. The question of 'tainted money' is treated

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in 'Ghosts.' Ibsen describes our small towns better than our own writers."

Who shall say after this that music is the only art which calls forth disjointed and purposeless criticism?

All the professions pay in America. Russell Sage died week before last and left \$125,000,000. A few days later the old man who used to stand at the Glen Island pier and play 'The Rock of Ages' on a wheezy old barrel organ shuffled off this mortal coil and left his wife the comfortable sum of \$50,000. All this is but more proof that it does not pay to give free concerts in London or Paris. (See leading editorial in this week's issue of THE MUSICAL COURIER.)

Today's illustrations show views from San Francisco and Dresden. The cross in the first picture indicates where the Golden Gate offices of this paper used to be, before the Emma Spreckels Building gave in to the combined might of earthquake and fire. This is one of the few occasions when THE MUSICAL COURIER was "in the air." The Dresden picture is a snapshot taken after a "Salome" performance at the Royal Opera in the Saxon capital. The group consists of Schuch (conductor), Seebach (manager), Strauss, and Madame Wittich, who is said to be an ideal Salome, although she hardly looks the part, as portrayed here. The man in the Mother Hubbard gown is Burrian, as the horrific Herodes.

Algernon Ashton, the "man of letters," sends the following communication:

44 HAMILTON GARDENS, ST. JOHN'S WOOD, N. W.,
LONDON, JUNE 14, 1906.

To The Musical Courier:

It was with considerable astonishment, intermixed with no little indignation that I read Leonard Liebling's disparaging references to the illus-

trious Muzio Clementi, commonly called "The Father of the Pianoforte." It seems, according to Mr. Liebling, that there is an affinity between Clementi's little D minor sonata and Beethoven's "mighty" "Sonata Pathétique," and your indefatigable contributor asks: "Who, except an irreverent sniffer after the weaknesses of genius, would ever think of harnessing the man of the 'Gradus' etudes with the master of masters, the heaven stormer, the Jove of music?" Mr. Liebling appears to be quite ignorant of the fact that the world famed and immortal "Gradus ad Parnassum" contains some of the finest music ever written for the piano, and that Beethoven himself was never tired of singing the praises of the great Clementi. Mr. Liebling also makes another statement which greatly surprises me. He says that the "Pathétique" is "thought by some" to be Beethoven's best sonata! What? Better than the "Moonlight," better than the "Waldstein," better than the "Appassionata," better than the op. 111? Ridiculous!

Yours very faithfully,

ALGERNON ASHTON.

Ashton's letters are like the Epistles of Paul to the Ephesians—there is no answer to them.

Since ballooning has become more than a mere sensational adjunct to county fairs, there is in this neighborhood no more ardent devotee of the sport than Alexander Lambert. At his hill home, Aldom, on Lake Hopatcong, Mr. Lambert is in an ideal spot for ascensions, and these take place whenever wind and weather are propitious for a sail above the clouds. One of the latest ascensions at Aldom almost ended in a frightful tragedy, and the many friends of Lambert and of Daniel Frohman—who was being introduced to the sport for the first time—were in an awful stew until reassuring telegrams informed them of the safety of pianist and manager. Conditions being apparently favorable for the ascent, the balloon was started early Saturday afternoon, and immediately rose to a height of about 200 feet, where it balanced gracefully between heaven and earth, waiting for a current of air to give the direction of the flight. Neither the owner

of the balloon nor his guest were at all nervous when a strong gust of wind suddenly caught the gas filled bag and blew it rapidly toward the distant Orange Mountains. At the same moment the watchers noticed a puff of smoke leave the balloon, followed by a spurt of flame. Almost in an instant, as it seemed to the breathless spectators, the whole thing was a sheet of fire, and, turning round and round, the cumbersome mass, now utterly beyond control, came tumbling to earth at a rate that threatened complete demolition for the balloon and everything in it. At that moment Lambert and Frohman, both of whom had so far behaved with amazing coolness and presence of mind, were heard to shout hoarsely. They would undoubtedly have been dashed to death in another instant—had they been in the balloon. But they weren't! It was a toy specimen made of colored paper, and had been sent up merely to give joy to the little Lambert nephew, aged seven.

Dedicated to a gentleman just returned from Gastein, who claims that Rosenthal now has "less technic and more feeling, and plays Liszt like a poet":

I.

We are waiting for you here,
Rosenthal;
And our hearts will beat in fear,
Rosenthal;
When you strike Manhattan town,
Sans your technic of renown,
Plus your touch of eiderdown,
Rosenthal.

II.

Fearfully we read the news,
Rosenthal;
Of your mellowed music views,
Rosenthal;
Of your tender, dreamy Liszt,
And the other things we missed,
From beneath your mighty fist,
Rosenthal.

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III.

Once your playing was a revel,
Rosenthal;
You feared neither man nor devil,
Rosenthal.
Won't you make us feel less glum
By denying ere you come
That your technic's on the bum,
Oh, Rosenthal?

LEONARD LIEBLING.

It now is high summer. The thermometer is high, the rates at the cool resorts are high, ice is high—only the rates for music lessons are low. Never mind! Chirrup! Only ninety-one days more to the opening of the musical season!

THE Musical Copyright Bill has passed its third reading in the House of Commons, London, and will surely become law very soon. It was high time for the English musical pirates to be compelled to haul down the black flag and stop their illicit commerce. A few sections of our American copyright laws could also stand some copious and common sense revision. Pork now has been protected by Uncle Sam; why not also the brain product of composers and authors?

THE MUNICH FESTIVAL.

The Wagner Festival at Munich will begin on August 13 and end on September 7. The operas and their dates of performance are as follows:

Monday, August 13—"Meistersinger."
Tuesday, August 14—"Tannhäuser."
Wednesday, August 15—"Meistersinger."
Saturday, August 18—"Rheingold."
Sunday, August 19—"Walküre."
Tuesday, August 21—"Siegfried."
Wednesday, August 22—"Götterdämmerung."
Saturday, August 25—"Meistersinger."
Sunday, August 26—"Tannhäuser."
Tuesday, August 28—"Meistersinger."
Friday, August 31—"Rheingold."
Saturday, September 1—"Walküre."
Monday, September 3—"Siegfried."
Tuesday, September 4—"Götterdämmerung."
Thursday, September 6—"Meistersinger."
Friday, September 7—"Tannhäuser."

The complete roster of soloists is as follows:

Viktoria Blank, Hermine Bosetti, Marie Burk-Berger, Sophie David, Ernesta Delsarta, Geraldine Farrar, Zdenka Fassbender, Gisela Gehrler, Charlotte Huhn, Irma Koboth, Betty Koch, Bertha Morana, Thila Plaichinger, Marg. Preuse-Matzenauer, Ernestine Schumann-Heink, Kath. Senger-Bettaque, Ella Tordek, Alfred Bauberger, Paul Bender,

Dr. Otto Briesemeister, Fritz Brodersen, Karl Burrian, Fritz Feinhals, Joseph Geis, Max Gillmann, Sebastian Hofmüller, Adalbert Holzapfel, Heinrich Knotte, Hans Koppe, Ernst Kraus, Reimar Poppe, Albert Reiss, Michael Reiter, Anton van Rooy, Georg Sieglitz, Raoul Walter, Desider Zador. The conductors will be Mottl and Fischer.

THE Salzburg Mozart Festival dates are from August 14 to August 20. The opening performance will be "Don Giovanni," led by Reynaldo Hahn, of Paris, and with the assistance of Lilli Lehmann, Geraldine Farrar and Francesco d'Andrade. On Wednesday, August 15, the schedule calls for a festival concert conducted by Mottl, and with Saint-Saëns as the piano soloist. Thursday, August 16, "Don Giovanni." Friday, August 17, festival concert directed by Dr. Muck. Saturday (matinee), August 18, chamber music and solo performances. Saturday (evening), August 18, "Marriage of Figaro," under Mahler's baton. Sunday, August 19, Mozart's religious music. Monday, August 20, festival dinner and second performance of "Marriage of Figaro." The orchestra at all the performances will be the Vienna Philharmonic. The sale of tickets has been "enormous," writes the committee to THE MUSICAL COURIER.



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BERKELEY, Cal., July 20, 1906.

The ninth symphony concert by the orchestra of the University of California was given at the Greek Theatre, Berkeley, July 20. The program was as follows:

Overture, Rosamunde Schubert
 Elegiac Melodies Grieg
 Heart Wounds Grieg
 Last Spring Grieg
 Symphony, From the New World Dvorak
 A Faust Overture Wagner
 Marche Slave Tchaikovsky
 J. Fred Wolle was the conductor.

The Eddys at Lake George.

Clarence Eddy and his bride are at the Sagamore, at Lake George, N. Y. The Eddys were the guests last week at a dinner party given by the Rev. Dr. Stires, rector of St. Thomas' Episcopal Church, New York, and Mrs. Stires, in their new cottage, about 2 miles from the Sagamore Hotel. Other musical guests were August Wilhelm Hoffmann, the composer; Mrs. Hoffmann, the singer, and Ludwig Hoffmann, 'cellist, all from New York. A musicale followed the dinner, at which the talented guests contributed a delightful program. Other guests at the dinner were

Mr. and Mrs. J. B. Simpson, Mr. and Mrs. J. I. Howe, Mr. and Mrs. John S. Frothingham, Mr. and Mrs. A. M. Gilbert, Mrs. J. E. R. Carpenter, Mrs. H. M. Knouth, Oswald Knouth, Carl H. de Silver, and T. Edmund Krumbholz. Mr. and Mrs. Eddy will return to New York later in the month. They will stay at 65 Central Park West until October 1, when they go to housekeeping in the Wilmington, corner of Broadway and Ninety-seventh street.

Franke for St. Louis.

Nahan Franke has gone to St. Louis, where he is leading the orchestra at the popular Tyrolean Alps establishment in the thriving Western German city. Of course, Mr. Franke will return to New York in time for his regular duties as conductor of the Metropolitan.

Another Spalding Success.

The cables report another big success abroad for Albert Spalding, the young American violinist. At a concert in Blackpool (England) the artist played solos, and several obligatos for Mme. Melba, and his reception by the audience was in the nature of a triumph fully as great as that achieved by his illustrious singing partner.

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NOTE:—No other person or persons are authorized to negotiate engagements of the above mentioned artists.

CHICAGO.

CHICAGO, Ill., Aug. 4, 1906.

Mandel Hall.

The concert which was given last Tuesday in Mandel Hall by Walter Spry, pianist, and Charles Moerenhout, violinist, was one of the most successful of the performances hitherto given by the Chicago University in its summer series. For an occasion of this kind the program put forward by the two musicians was an excellent one. They did not consider it necessary to conciliate a university audience by offering it abstruse compositions. And this was very wise as well as very kind of them; for the evening was exceedingly hot, and, as every one knows, an audience which is learned in the lore of metaphysics and philosophy is apt to be unlearned in double counterpoint and canonic imitation, and apt to be proportionately bored when it is offered such uncompromising severities. On the other hand, the program was far from being rubbishy. It included some selections which are dear to the hearts of all concertgoers—as well as of most concert players; it contained some which were less familiar, and therefore more interesting, and it brought to a hearing two compositions which were entirely new. Mr. Spry did most excellent work, and aroused the enthusiasm which good playing seldom fails to arouse. He imparted to the E minor scherzo of Mendelssohn the airy grace and refinement which a successful performance of that piece demands, and in Liszt's transcription of the "Evening Star" melody from Wagner's "Tannhäuser" displayed a singing tone and imaginative power which made his performance artistically convincing. A very effective interpretation was also given to the A flat polonaise and the twelfth Hungarian rhapsody of Liszt. Mr. Spry was responsible for one of the two novelties on the program.

The "Serenade Americaine," by Bruno Oscar Klein, is an exceedingly pretty little piece, but it were difficult to say why it should have been specifically dubbed "Americaine." There is, as yet, no element in American music which differentiates it from that of any other nation, and if there was, in Mr. Klein's effective music any suggestion of the negro coloring, which we have sometimes been told is the real "American" music, the writer failed to notice it. In addition to the pieces on the program, Mr. Spry responded to the hearty applause of the audience by contributing a minuet by W. C. E. Seeboeck. Charles Moeren-

hout added very materially to the evening's enjoyment by his violin playing. It is playing characterized by fine singing quality of tone, as well as by the technical sureness which is an indispensable requirement of modern violin playing. Mr. Moerenhout brought forward a novelty in the "Romanza" by Samuel Bollinger. This piece proved to be pleasant without being profound, making the most effect where its composer has put forth least effort to obtain it. It is lucky for Mr. Bollinger that he seems to be in possession of melodic gifts, which even a struggle for originality cannot efface, and which, if allowed free play, would result in music of worth and beauty. Mr. Moerenhout, who played the new work admirably, was heard also in "L'Abeille" of Schubert—not he of "Der Erlkönig," but a humbler talent—one of the Brahms-Joachim Hungarian dances, and, as an encore, Saint-Saëns' "La Cygne." In conjunction with Mr. Spry, the violinist played the effective and interesting suite for piano and violin by the Russo-Austrian composer, Eduard Schütt.

A Lecture on Liszt and Brahms.

For the benefit and instruction of the students in the summer classes of the Spry Piano School, Rossiter J. Cole gave on Thursday a lecture on Liszt and Brahms. Mr. Cole sketched the obvious artistic peculiarities of these composers and entered into some critical examination of their methods. He spoke, in regard to Liszt's influence, of that virtuoso's command over the piano manufacturers, as well as over their pianos, inasmuch as the requirements which Liszt exacted from the piano forced the makers to construct better and stronger instruments. Mr. Cole suggested that one of the fruits of this influence is to be found in the metal frame, but the writer is under the impression that the improvement in pianos dates from a time anterior to Liszt's fame as a virtuoso, for patents for metal frames had been taken out in England as well as America early in the '20s. In speaking of Liszt the composer, the lecturer had much to say on the subject of absolute and program music, of which varieties he found most satisfaction in the former. He considered the symphonic poem to be Liszt's most important achievement, and "Les Preludes" the high water mark of the Hungarian composer's creative efforts. Mr. Cole did not enlarge on the individual peculiarities of Liszt, but they are well worthy

of consideration, since, apart from its own interest, the curious instability which permitted Liszt to be fascinated in turn by Atheism, Revolutionism, Saint-Simonism, Freemasonry, and finally Religious Mysticism (which actually landed in a canonry), must have had a strong and vital influence upon his art. Mr. Cole handled Brahms reverently. He detailed the early struggles of the master, his discovery by Remenyi and Schumann, and the earnestness and sincerity of his work from the beginning. If Mr. Cole had ever felt bored by any of the compositions of which he was speaking, he let no sign escape him, unless it could be found in his remark that Brahms was sometimes obscure. The lecturer asserted that Brahms had but little sense of humor, a statement which was as true as its truth was regrettable. For if that composer had possessed such a sense, not only would his music have received occasional benefit, but Brahms himself could have appreciated the screaming spectacle presented by some of his admirers. At the close of the lecture Walter Spry and Herman Diestel performed Brahms' first piano and clarinet sonata, Mr. Diestel playing the viola arrangement of the clarinet part. Both these artists played admirably, but the work itself is dry, untouched by the beauty and inspiration which appertains to other examples which Brahms contributed to the literature of chamber music.

FELIX BOROWSKI.

MORE CHICAGO NEWS.

Wilhelm Middelschulte, the organist, who is spending the summer in Norway and Germany, will, by special request, give an organ recital at the Dresden Exposition August 11. Mr. Middelschulte will undoubtedly repeat the triumphs which he has achieved in America. He will return home and resume his duties in Chicago, September 1.

Next Tuesday the Schubert Quartet, the members of which organization are Henry Price, John G. Anderson, Jirah D. Cole and Grace McMurray, will be heard at the Mandel Hall concert of the Chicago University Summer Series. The quartet will sing Rheinberger's "Hunter Song"; "Peasants' Wedding March," by Södermann; "Nellie Gray," harmonized by John West, and Buck's "Good Night." Jirah D. Cole, baritone, will sing the "Wanderlied" of Schumann and songs by Goring Thomas, Neidlinger and D'Hardelot. Grace McMurray will accompany and will also play "A la bien Aimée," by Schütt; MacDowell's "Hexentanz" and Kullak's "La Chase."

Frederick A. Stock and the Theodore Thomas Orchestra gave the opening concert of the series of twelve at

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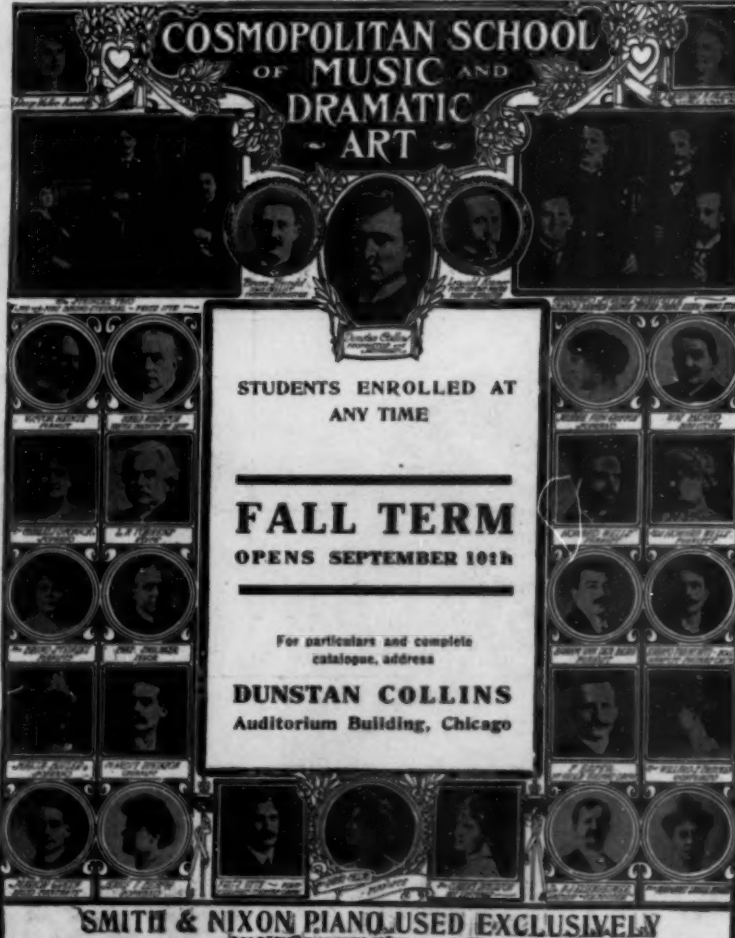
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Winona Lake, last Monday. The soloists who were engaged to take part in the series were Bruno Steindel, 'cellist; Howard Wells, pianist; Ludwig Becker, violinist, and Josephine Brennmerrmann-Edmunds, of Indianapolis.

Previous to his concert tonight at Ravinia Park, Walter Damrosch, conductor of the New York Symphony Orchestra, will entertain at dinner at the Exmoor Club.

At the annual Swedish celebration on Sunday in honor of Carl Michael Bellman, the Swedish composer, 4,000 persons attended, and choruses were sung by a choir of 200 singers, and pieces were performed by the Swedish National Band. The celebration took place at Elliott's Park.

Carl Bunge concludes his annual summer season at the Bismarck Garden tomorrow night. A benefit concert will be tendered Mr. Bunge on Thursday night, and the Metropolitan Orchestra, of which he is director, will play a program consisting largely of their leader's compositions.

The engagement of the New York Symphony Orchestra, conducted by Walter Damrosch, closes this evening at Ravinia Park. The orchestra will bid a picturesque farewell by the performance of Haydn's "Farewell" symphony. On Monday night the Theodore Thomas Orchestra, conducted by Frederick Stock, commences a four weeks' season. Mr. Stock will make Tuesday the "symphony night"; Thursday afternoon will be devoted to the children; Thursday evening will be "soloists' night"; Friday night will be sacred to Wagner; Saturday afternoon "composers' afternoon," and the evening concert "ballroom night."

The Chicago Musical College has already registered an unprecedented number of students for the coming season of 1906-1907.

Dr. Julius Solow, though a physician by profession, is yet an ardent music lover and amateur. He has recently issued a pretty little sonatina for piano in C major, in three movements, and also a song, "Where?", text by Heine. Both show a gift of melody, the latter evidently of Russian origin, pathetic and minor throughout, and the doctor should by all means cultivate his gift for composition.

JOACHIM'S TRIBUTE TO MAUD POWELL.

When Maud Powell went to Berlin to complete her studies under Joachim, the great violin maestro became

pupil, and recently, when he celebrated his seventy-fifth birthday, he remembered his pupil across the seas by sending her his autographed photo, which is reproduced here.

Miss Powell, who is visiting friends in Connecticut, will return to the city soon to begin preparations for her next season's tour, which will open in November, when she is to play for the first time in this country the new Sibelius concerto with the Philharmonic Society, under Wasili Safonoff.

Miss Montefiore for Europe.

Caroline Montefiore, the distinguished singing teacher, sailed for Europe last Thursday on the Amerika. She will remain abroad till November, taking in the Bayreuth and Munich festival and the Salzburg Mozart festival. Her trip will also include Vienna and the principal Italian cities, returning by way of Paris. Miss Montefiore has been so busy with her pupils that she has been obliged to continue at her studio until recently. She will resume her classes early in November.

Tours for the New York Symphony.

Three tours are planned this season for the New York Symphony Orchestra, under Walter Damrosch. The famous organization, which is now under the management of Loudon G. Charlton, will start on tour early in October, visiting the larger cities of the Middle West with the full complement of seventy-four men, and with well known soloists. The second trip will be a short one—probably for a fortnight in January, the New York season allowing but little time away from the metropolis. In the spring, however, there will be an extended festival tour, which will give the Southern cities particularly an opportunity of hearing this orchestra.

Elizabeth Patterson, the soprano and teacher of vocal music, has been engaged to give a song recital by the De Lancey School, of New York, in October, in the new location on West End avenue. July 22 she gave a "Messiah Evening" at the First Presbyterian Church of McKeesport, Pa., singing the three soprano solos, "Rejoice," "I Know That My Redeemer Liveth," and "If God Be for Us." She expects to return to New York September 17, spending a portion of this month in Burgettstown, Pa., her old home. Her new announcement is very attractively gotten up, with a picture, some facts regarding her study period with Tetedoux, Marchesi, tours with Santley, press notices and a specimen program, the last named of great instructive value, for schools and colleges especially.



most enthusiastic over his young American pupil. She was already far advanced, having studied under Schradieck and at the Paris Conservatoire, and after a few months coaching he presented her to the Berlin public in the Beethoven concerto. Joachim always expressed wonder at the temperamental quality of Miss Powell's playing, until he discovered that she had Hungarian blood in her veins. After that he used to call her his little American cousin. Joachim has always taken a deep interest in the career of his gifted

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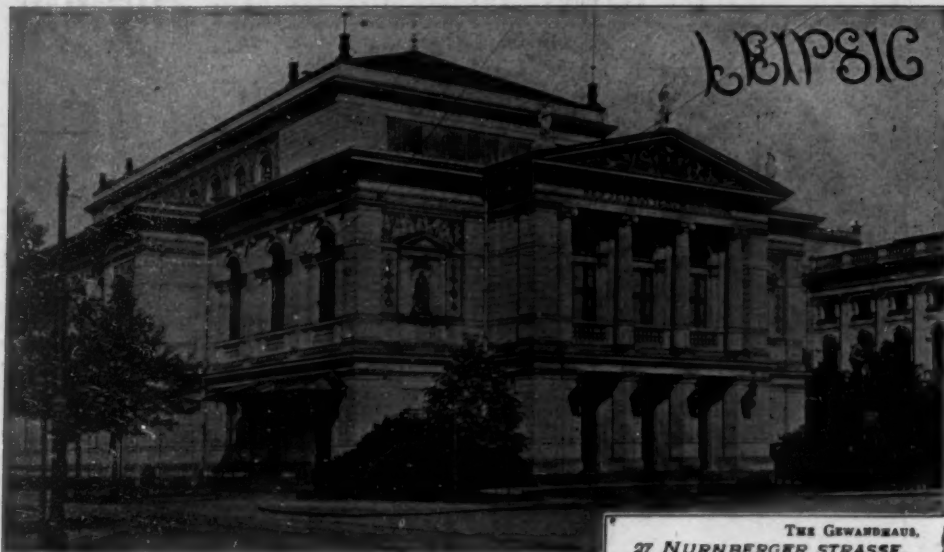
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THE GEWANDHAUS.
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Among the twenty-five or more music publishing firms of Leipzig some are larger but none more active just now than that of C. F. Kahnt's Successor (Nachfolger). This firm was established in 1851 by Christian Friedrich Kahnt. It is now owned by Alfred Hoffmann and conducted under the above name. The compositions brought out in the earliest years included those by a number of musicians famous at that time. Hans von Bülow was represented by groups of songs, Julius Knorr by a great number of technical and educational works for piano, Fritz Spindler by small piano works, Adolf Klauwell by many volumes of piano collections, paraphrases and a number of original works for the instrument. Some years later Kahnt began song publication for Franz Liszt, and continued until all the songs by that master were included in the catalogue. In addition, Liszt's oratorios, "Christus," "Legend of St. Elizabeth," "Stanislaus" and "St. Cecilia," as well as his other large choral works, such as "Prometheus," "Requiem" and "Hymn to the Sun," were published by this house. All of the songs have been republished in a separate edition, with English texts. Kahnt issued also the complete list of compositions by the famous 'cellist, Friedrich Grütz-

macher, prominent among the educational numbers being the "Daily Exercises for the Violoncello." The complete piano works by the widely known instructor, Julius Handrock, were brought out, and their one time popularity as teaching literature is indicated by the fact that Kahnt could produce upward of eighty opus numbers of them.

Later years have continually brought compositions by eminent writers, among them Siegmund von Haussegger, Wilhelm Berger, Hans Herrmann, Alexis Holländer, Wilhelm Kienzl, Friedrich E. Koch, Gustav Mahler, Max Reger, Ludwig Hess, Hugo Kaun, Edward MacDowell, Hugo Riemann, Ludwig Thuille, Richard Wagner (F sharp piano fantasia), Nikolai von Wilm, Heinrich Döring, Goby Eberhardt and others. All of the Kahnt publications are now obtainable in the music stores of America, and a new 240 page catalogue is just from the press in Leipzig for the information of those who may desire to examine the complete lists.

An idea of the immensity of publishing being done by C. F. Kahnt's is gained from a recently issued pamphlet, showing only works produced thus far in the year 1906.

Entirely new compositions by forty-seven writers, and reprints and arrangements by eight more, bring the composer representation to fifty-five, with the year only half gone. The list includes some names that are modern household words, and many that are entirely new. That the public may make their acquaintance or renew it, as the case may be, this 1906 list is given here. It includes Charles Malherbe, Alwin Müller, Spiro Samara, Wilhelm Berger, Willy Herrmann, Hans Herrmann, Hugo Kaun, Carl Engler, Goby Eberhardt, E. E. Taubert, Richard Wickenhauser, Oskar Brückner, Alexander Schwartz, Franz Mikorey, Ernst Göthel, C. T. Brunner, Edmund Barlow, Max Reger, Otto Barblan, Nikolai von Wilm, Wilhelm Höhne, Wilhelm Kienzl, C. Kühnhold, C. M. von Savenau, C. Wilhelm, José Berr, Richard Müller, Ludwig Kindscher, Attilio Brugnoli, Hans Decker, Friedrich E. Koch, Hermann Möskes, Richard Wintzer, Hans Wuzel, Carl Zehler, Gustav Mahler, Johann Lauterbach, Johannes Palaschko, Louis Victor Saar, J. B. Zerlett, Sigmund von Haussegger, Martin Oberdörffer, George Vollerthum and Julius Weissmann. Literary works by R. M. Breithaupt and Georg Capellen, Osnabrück, as also Dr. Walter Wiemann's new edition of Kullak's "Esthetics of Piano Playing," have also appeared. The reprints and arrangements of older works are those of Franz Liszt ("Prometheus" choruses, with orchestra); Ph. Emanuel Bach (piano concertos, with orchestra or obligato second piano); Anton Rubinstein (melodies of opus 3); Georges Bizet ("Carmen" arrangements for violin and piano; Mendelssohn ("Songs without Words," with words); J. von Bronsart (songs); Oskar Köhler (male chorus), and Franz Behr (piano albums).

Of the 1906 publications, the sixth symphony by Gustav Mahler has undoubtedly the largest place in the public interest. Other items of importance are a piano quintet and a piano trio, respectively the opus 95 and opus 94 by Wilhelm Berger; two small piano trios by Willy Herrmann; the second piano trio, opus 58, by Hugo Kaun; compositions for solo voice and orchestra, by Kindscher, von Haussegger, Mahler and von Savenau; a pretentious violin method, in two volumes, by Goby Eberhardt; also many works for male chorus, including four by Hugo Kaun and two by Louis Victor Saar.

There are now in the C. F. Kahnt Press two compositions by the Chicago organist, Wilhelm Middelschulte. The first is a concerto on a Bach theme, written for organ solo or for organ and orchestra; the other is a canonic fantasia and fugue, also adapted for organ solo or for organ and orchestra.

EUGENE SIMPSON.

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CHAUTAUQUA.

CHAUTAUQUA, August 3, 1906.

The first annual choral competition was held in the Amphitheatre Friday afternoon. First place in the contest of female choirs was won by Pennsylvania, directed by John F. Watkins, of Scranton. C. F. Croxton, the noted teacher (father of Frank Croxton, the basso), directed the choir from Kentucky. In the competition for the quartets of male voices the conductor's quartet won. The members were: James Bird, of Marietta, Ohio; Edward Marquand, New York; John F. Watkins, Scranton, Pa.; C. F. Croxton, Lexington, Ky. Honorable mention was accorded to the athletic club, composed of Mr. Todd, Professor Kellogg, of Princeton, N. J.; W. J. Kitchener, New York, and E. R. Smoot, of Tennessee.

The contest of musical quartets was won by that composed of Bertha Early, of Coffeyville, Kan.; Lena Early, of Coffeyville, Kan.; J. J. Bird, Marietta, Ohio, and J. F. Watkins, Scranton, Pa.

The competition for ladies' voices was won by the following ladies: Ella Snyder, Miss Taylor, Minna Georgi, Buffalo, N. Y., and Miss Hooshey.

The judges were Hermann Klein, the vocal teacher and head of the vocal department of Chautauqua Institute; Julia E. Crane, of the Potsdam Normal School; Joseph Ballantyne, conductor of the choir of 250 voices in the Temple, Ogden, Utah.

All of the male quartets sang "Annie Laurie"; the women's choral clubs "Rockin' in de Win" and "The Sea Has Its Pearls." Each interpretation differed widely. The result was in most instances commendable, and the contest stimulated all to try at least to excel. Madame von Klenner evinced a keen interest in the trial; some of the contestants were pupils. Several of the young women who studied with her at Point Chautauqua last summer to finish their course are filling remunerative engagements in Berlin and elsewhere.

Saturday night a banquet was given at the Hotel Athenaeum to the winners in this notable contest.

Saturday afternoon, by invitation of Mrs. E. L. Tobey, of Memphis, Tenn. (an assistant of Sherwood, one whose fame in the South as a piano teacher is great), Madame von Klenner, your correspondent and fifteen of Mrs. Tobey's pupils (lovely Southern girls) went to Memorial Park, near Jamestown, to see the play of "Hiawatha" presented by a band of fifty Indians, consisting of men, women and children, under the direction of Dr. Hartmann. The journey by traction along the shores of Lake Chautauqua was enlivened by the chat of the following young musicians: Mary Luscombe, Dyersburg, Tenn.; Lula Dunlap, Humboldt, Tenn.; Aileen Cotten, Covington, Tenn.; Mary Williams, Furman, Ala.; Evalyne White, Dyersburg, Tenn.; Kate Huey, Dyersburg, Tenn.; Lula G. Kirtland, Stuart Hall, Staunton, Va.; Mary Waldron, Newbern, Tenn.;

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Ethel Jackson, Kosciusko, Miss.; Sodie Boodie, Ripley, Tenn.; Lena Bradford, Curie, Tenn. and Lena Moore, Bates, Tenn. The characters are personated by nine tribes of Indians—Mohawk, Seneca, Tuscarora, Oneida, Sioux, Onondaga, Dakota, Blackfeet and Ojibway—none of whom understands the others' dialect. Ernest Thompson Seton, in his recent lectures, gave us the impression that the noble (?) red man, like the buffalo, is fast disappearing, but Dr. Hartmann says there are still 300,000 Indians left.

Notwithstanding the impending thunder storm, an immense audience gathered in the Amphitheatre and listened with pleasure to the fine presentation of "The Messiah." The chorus did exceptionally good work; the orchestra surpassed all of its former efforts by its playing of "The Pastoral Symphony." "Comfort Ye My People" and "Thy Rebuke Hath Broken His Heart" was sung with feeling by Cecil James. Mrs. Wilson's best solo was "Rejoice Greatly." Miss Wheat's "He Was Despised" and "He Shall Feed His Flocks," and Frank Croxton's "Thus Saith the Lord." The "Hallelujah Chorus" was grandly sung, the artillery of heaven and vivid flashes of lightning adding to the impressiveness of the production. For once the splendid singing was sufficiently interesting to keep the vast audience until the close.

On Sunday night Julian Edwards' sacred cantata, "The Redeemer," was sung by the Chautauqua Choir and soloists. There was little opportunity for solo work, but the ensemble of the quartet was effective, and the whole composition is imbued with devout feeling.

The Sherwood-Marcosson recital on Tuesday, at Higgins Hall was largely attended. Sherwood's interpretation of Beethoven's sonata in C minor, op. 3, was exquisitely played, particularly the movement "Adagio molto semplice e cantabile." Sherwood and Marcosson shared the honors and hearty applause due to this brilliant interpretation of the Mozart-Wolf fantasia on themes from "Don Juan." Sherwood's playing of Rubinstein's fourth barcarolle in G was delightful. The etude in false notes revealed his mastery of technic. Marcosson's four selections; Sgambati (a) Andante cantabile; Paganini (b) Etude E major; (c) Halvorsen's "Chant de Veselmöy"; (d) Arthur Hartmann's "Csardas," convinced the audience that Marcosson's artistic powers have reached maturity. Miss Muir, a Sherwood pupil, was accompanist.

On Tuesday evening Julian Edwards' opera, "Brian Born," delighted an immense audience. So great was the enthusiasm felt for the choral work, which is very melodious, that many times applause interrupted the orchestral accompaniments. Beatrice Fine scored a triumph in her song, "The Heart's Richest Dower." Her voice is a beautiful soprano, of great range and power. Her vocalization in the "Love, Love, the World's Greatest Power," was rapturously applauded. Never has any singer who has appeared on the Chautauqua platform been given such a cordial reception. She was obliged to repeat a portion of the number.

VIRGINIA KEENE.

Marie Nichols to Play Here Next Season.

Marie Nichols, the young Boston violinist, whose tour last season served to add materially to her prestige, will appear again this year under the Charlton management. Miss Nichols has advanced steadily in her art since her debut a few years ago.

American Musical Directory for 1906-7.

Louis Blumenberg has just issued the 1906-7 edition of The American Musical Directory, which is a most remarkable publication, containing the individual addresses of nearly 10,000 persons interested in music in various ways in the United States and Canada. Their work includes the addresses of musical societies, clubs, bands, orchestras and a number of churches in which concerts are permitted to be given.

A distinct feature of this directory, and a new one, is the giving of addresses of local concert managers throughout the continent. There is no other book extant which gives these, and it is of value to artists and concert companies who wish to secure engagements. The entire work is of the utmost importance to everybody in the profession, and also to music stores, piano dealers, managers, &c. The announcements of artists, teachers, conservatories, piano manufacturers, &c., are interspersed throughout this directory. The directory is very handsomely illustrated with the pictures of leading artists, teachers, &c., and on the whole it is a unique publication. The price of The American Musical Directory is \$2.50, which is an exceedingly small price for such a vast collection of information. The American Musical Directory is published at 1133 Broadway, New York, Rooms 417 and 419.

The Matter of Absolute Pitch.

NEW YORK, July 27, 1906.

To The Musical Courier:

In a recent issue you stated that August Spanuth was the only one of the musical press representatives of this city who possessed an absolute pitch. Believing in fair play, may I ask you to credit F. W. Riesberg, of THE MUSICAL COURIER staff, with the possession of this valuable gift, a gift which I know Mr. Riesberg to possess to an exceptional degree?

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The institution, of which Kate S. Chittenden is vice president and dean, aims to afford students the largest possible opportunity for the study of music in all its branches. Teachers of broad experience and national reputation are employed, and the various lines of work laid out with sole regard to the furtherance of sound instruction. Many of the certified and graduated students are holding important positions, and their success leads educational institutions to seek teachers who come from the American Institute of Applied Music. Students are divided into two classes, viz., regular and special. The former pursue the required work of the regular courses, while special students are at liberty to choose elective courses. The regular course leads to graduation, with diploma; no time limit is set for this, for difference in age, mental capacity, physical control and musical temperament, make it possible for some students to finish sooner than others. A staff of twenty-six professors, instructors and tutors enables the institute to supply lessons at rates within the reach of all. In the piano department Albert Ross Parsons, Kate S. Chittenden, H. Rawlins Baker, William F. Sherman and Fannie O. Greene are among the well known teachers, and Paul Savage and McCall Lanham in the vocal. Herwegh von Ende has charge of the violin, Modest Altschuler of the violoncello, and Harry Rowe Shelley of the organ, harmony and composition departments.

The special summer course of six weeks is an annual feature at the institute, and is well attended, the larger proportion of students being teachers from the South and West. Periodical musicales, formal and informal recitals,

and social musicales occur at frequent intervals, and the spirit of musical fellowship is fostered. Probably in no institution in New York is this musical comradeship as noticeable.

The twenty-first school year begins Monday, September 24, and the already large number of students enrolled shows the coming season will be the best in the history of the institute. The list of the principal teachers of the faculty may be found in the advertisement on page 3 of this paper, and information of any kind may be obtained of May I. Ditto, Registrar, 212 West Fifty-ninth street, New York city.

Alice Esty Coming in October.

Alice Esty, the opera and concert singer, who is coming to this country for a tour this autumn, will remain here about three months. The European engagements of the artist will limit her stay, and thus her admirers are hoping that she will be heard in some of the roles that have made her famous. Some press notices of her successes are appended:

"IL TROVATORE."

Alice Esty achieved a triumph as Leonora.—London Daily Chronicle.

"IL TROVATORE."

The chief honors were reserved for Alice Esty, who was in magnificent voice, and the applause at the end of the Miserere scene was the heartiest ever heard within these walls.—London Daily Sun.

"IL TROVATORE."

The palm must be awarded to Alice Esty. The beautiful tones of her voice earned for her a magnificent reception in the famous Miserere scene.—London Sporting Life.

"TANNHAUSER"—COVENT GARDEN.

Alice Esty, the Elizabeth, met the requirements of the role satisfactorily, the various points, both vocal and dramatic, being effectively grasped. Her voice rang out well in the eloquent strains with which Elizabeth salutes the Hall of Song, and later on the artist interpreted the quiet phrases of the "Prayer" with feeling and expression.—London Daily Telegraph.

"TANNHAUSER"—COVENT GARDEN.

Alice Esty, who was seen as Elizabeth, gave a rendering instinct with tenderness, virginal beauty and vocal charm. The exquisite "Prayer" in the last act was sung with a vocal intensity equal to anything that has been heard on the same stage.—London Morning Advertiser.

"TANNHAUSER"—COVENT GARDEN.

Alice Esty sang with feeling and acted sympathetically as Elizabeth. The beautiful "Prayer" has rarely been better sung on the stage in this country than it was on Saturday night.—London Daily Chronicle.

"ROMEO AND JULIET"—COVENT GARDEN.

Those who found their way to Covent Garden were privileged to listen to a very delightful Juliet in the person of Alice Esty, who won the audience's full favor, both in the charming waltz song, and in the subsequent love passages with the ill fated Montague.—London Daily Telegraph.

"FAUST"—COVENT GARDEN.

Last night Alice Esty gave a reading of the heroine that was no less remarkable for tenderness than impulse. The vocalist's experience enabled her clearly to depict the impression made upon Marguerite by the few words of the unknown gallant met at the Kermesse, and a gentle, almost pathetic air of abstraction marked her acting at the garden scene. The strength, as well as the feeling of the music was brought out, but it was natural that such a sympathetic artist should seem more at ease in the fanciful than in the tragic elements of the character.—London Daily Chronicle.

Myrtle Jersey, a Bissell Pupil.

Myrtle Jersey, of Ottumwa, Ia., who is only sixteen years of age, became a pupil of Marie Seymour Bissell last October, with little pretense of vocal music or of the art of singing. Splendid application and earnest effort produced the most astonishing results known to Miss Bissell, and the last two months brought her voice out in fullness. A concert given by her in her native city was so successful that the young girl is planning a stage career. At her concert she sang such standard things as the cavatina from "Carmen," "Romeo and Juliet" waltz, and songs by Van der Stucken, Wilson, Cowen, Mildenberg and Hahn. A quotation from a leading paper is:

Miss Jersey captivated her friends with a magnificent rendition of many difficult numbers, and her sweet soprano voice, that carried a remarkable flexibility, tonal beauty, sympathetic adaptability and marvelous power for so young an artist, appealed irresistibly to those who had the good fortune to be within the zone of that splendid voice, which it is predicted will some day achieve the acclaim of multitudes. She acquitted herself modestly and with perfect composure, and her versatility in giving such a difficult and high class program reflects much credit on her teacher, Miss Bissell.—Saturday Review.

Mississippi to Have Great Artists.

C. C. Kincannon, of the Industrial Institute and College, of Columbus, Miss. (undoubtedly the smallest city in the United States), has engaged nearly all the great artists. They have had so far, Damrosch and the New York Symphony Orchestra, Paderewski, Pittsburgh Orchestra, Mme. Nordica, and Mr. Kincannon just arranged with R. E. Johnston for the coming season for the following artists: Ysaye, Hekking, Mme. Maconda, Rosa Linde and Julian Walker in one combination; also Shannon and the Twenty-third Regiment Band.

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BARCELONA, SPAIN.

BARCELONA, SPAIN, July 27, 1906.

Music takes no holiday in July here in this old Spanish town. The prima donna, Alma d'Alma, who is coming to the United States with Leoncavallo this autumn, has been one of the successes the past week at the Grand Teatro Basque. She made her first appearance Wednesday evening, July 18, as Margherita in "Faust," with the Italian company singing here under the direction of Maestro Petri. The singer was called before the curtain after each act, and after the prison scene the audience gave her an ovation. The press and public were most enthusiastic over Mme. d'Alma's interpretation of a role that is a favorite with many prime donne. The opera goes on seven nights in a week, Sunday being the big day. The cast for this week includes: Monday, "Aida"; Tuesday, "L'Africaine"; Wednesday, "Faust" (with Alma d'Alma); Thursday, "Bruniselda," a new opera by a native composer; Friday, "Ernani"; Saturday, "Cavalleria Rusticana" and "I Pagliacci" (double bill), and Sunday a repetition of "L'Africaine." Manager Casanovas invited Mme. d'Alma to sing in "Lohengrin," but she was obliged to refuse the offer, be-

cause she had received a letter from Leoncavallo to go to Switzerland and prepare for the American tour.

It may interest some New Yorkers to know that the performances of "Faust" in which Mme. d'Alma sang did not end until nearly 2 o'clock in the morning. It was 1:30 o'clock when the prison scene was enacted. The late hour was due to the fact that the opera was put on with the Walpurgis Night Scene and Ballet. It was a most brilliant occasion.

The tenor, Bosch, won a triumph in "L'Africaine." He sang the aria "O Paradiso" superbly. The prima donna, Signora Ballaguer, has a fine voice, but not much ability as an actress. The other prima donna, Signora d'Arroyo, is a veteran artist, and a favorite with the public here, where she was born.

Before leaving Barcelona, it was reported that Mme. d'Alma had received an offer to sing in Germany and England, and also for a tour in India and then to Australia, but as she is going to the United States in the autumn, and has a return engagement here next spring, she probably must decline these tempting inducements. L. M. M.

Carl in Germany.

William C. Carl passed the latter part of July in the Bavarian mountains, and will attend the Mozart operas at the Residenz Theatre in Munich, and then leave for St. Moritz, in the Swiss mountains. From there coaching trips will be made, until reaching the Italian lakes, and from there the famous Simplon route to Lake Geneva, and thence to Paris. Mr. Carl has received a cordial invitation from Alexandre Guilmant to visit him at Meudon, and some time will be spent there before the return to New York. Mr. Carl spent some days in Berlin and Leipzig, in the latter city purchasing a large quantity of music for his repertory for the coming season, and meeting many distinguished artists. While there Mr. Carl was received by Eugene Simpson, the correspondent of THE MUSICAL COURIER; Mr. and Mrs. Bruno Oscar Klein and Mrs. Cyril Alves. Mr. Carl will return on the Amerika September 22 and can be consulted regarding the Guilmant Organ School after that date.

Kronold Booking Dates.

Cellist Hans Kronold is booking dates for the coming season. He will make reasonable terms for churches and professional artists, and for a series of concerts.

A New Opera by Elliott Schenck.

It is reported that Elliott Schenck has completed the score of a light opera, and that the work is being considered by several managers.

Max Mossel Here.

Max Mossel, the Dutch violinist and orchestral leader, who resides at Birmingham, England, arrived in New York Monday on the New Amsterdam, the latest steamer of the Holland-American Line. Mr. Mossel is distinguished abroad as the director of the Promenade concerts at Birmingham, the leader of the Max Mossel String Quartet and director of the Drawing Room concerts. He is also widely known as the first teacher of Marie Hall. In fact, Mr. Mossel is the man who first discovered the talent of the little English girl when she played about the streets. Mr. Mossel has many acquaintances and friends in this country, and he will visit these during his two months' sojourn. From New York he will go to Colorado, and then when he returns East, he will visit Newport, Saratoga and Atlantic City. The artist and leader expects to return to England the end of September, for tours over there have been booked for him with Clara Butt, the contralto, and the string quartet which bears his name.

Hutcheson's Playing Admired.

Ernest Hutcheson was termed a masterly pianist by the critics who attended his recent concert in Bristol, England, and one of his admirers wrote as follows:

Fine executants are more numerous in the arts than true artists, and the highest mechanical skill is seldom coupled with the deepest feeling. In music, as a rule, one has to choose between hearing a thing finely performed and hearing it exquisitely interpreted. Ernest Hutcheson, who gave a recital at the Aeolian Hall this week, possesses a mastery of technique which enables him to play Chopin as though the works of that king of technical difficulties were five finger exercises. But, in addition, he has true and sincere feeling; his delicacy of touch is quite marvelous, without detracting from his firm grip of the broad passages. He touches the notes of the lingering finales in a way which it is delightful to see, and the piano responds to him with the personal answer of a violin. One whole group of the afternoon's program was devoted to Chopin, of which his interpretation of the study in G sharp minor was full of butterflies and sunshine and was tumultuously encored. Another great success was his own capriccio, a delightful composition with a recurrent staccato melody like a laughing, "Now, didn't I tell you so."—Bristol Times, June 30, 1906.

Augusta Cottlow at Matunuck.

Augusta Cottlow, the pianist, and her mother, Mrs. Morris Cottlow, left New York this week for Matunuck, R. I. Miss Cottlow has prepared some interesting programs for the coming season.

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G. Whistler-Musick, American contralto; M. Oun-
sireff, Bohemian baritone; Jo'n A. Silvester James, of

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ASBURY PARK.

ASBURY PARK, August 4, 1906.

Arthur Pryor and his band continue to delight afternoon and evening audiences at the Arcade and Casino. Interesting programs, well interpreted, with spirit and finish, captivate all who attend, and repeated encores are the order.

The First Methodist Church, of which Mrs. B. S. Keator is organist, is well known for its fine musical services. The personnel of the quartet choir is: Mrs. Walter Hub-

bard, soprano; Bertha Martin, contralto; H. B. Martin, tenor, and Dr. Joseph H. Bryan, basso.

The church musical library is one of the largest in the State, consisting of the best and latest church publications.

Sousa and his band come to the Casino on August 11.

Dr. James William Marshall gave an interesting address at the exercises held at Ocean Grove on July 31 in celebration of the thirty-seventh anniversary of the founding of Ocean Grove.

Henry Gruehler, pianist, of Philadelphia, is at the Brunswick Hotel.

Signor Elfert Florio, a tenor well known for his high, clear and flexible voice, will be the soloist at the Pryor concerts on August 4 and 5. EVELYN KAESMANN.

N. B.—Owing to delay in the mails of the Asbury Park and Ocean Grove (N. J.) correspondence, the news in full of those places is held over for next week's issue.

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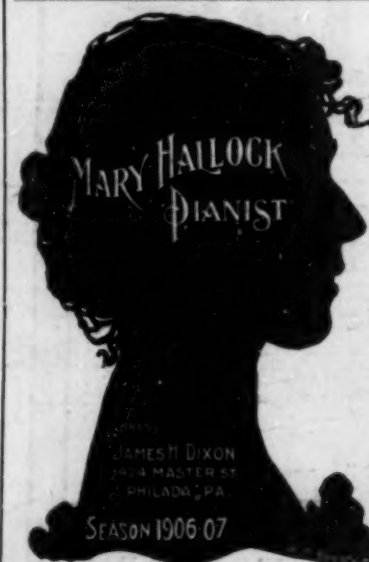
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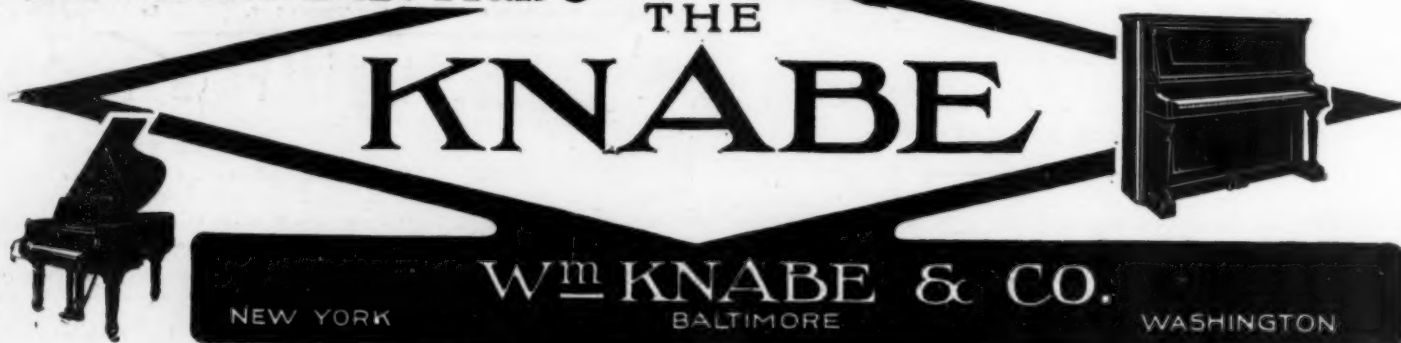
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